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THE State Paper Office is one of our institutions—we hope it is the only one—which has long lived in “the light of other days,” whilst a blaze of a very different kind has been beaming around. As a separate office it had its origin in the reign of Elizabeth; its first Keeper was appointed by her successor. From the Restoration downwards its history has been a curiosity both of literature and of government. Instituted for the special preservation of the papers of the Government, watched over with jealous care as a depository of the precious secrets of kingcraft, guarded within by a staff of officials—some of them extremely well paid—and protected without by a stalwart guard—man or two—we forget the number—one might fairly suppose that in such a favoured spot everything was in the best possible order and in the most excellent preservation. It used to be just the reverse. In the Circumlocution Office the object is “How not to do it.” In the kindred office instituted to keep State Papers in order and security, the object was of old time the same. Fire destroyed its thousands of the jealously kept archives. Damp pursued them from one tumble-down house to another. Keepers were appointed who were ignorant and careless of the documents they had in charge; and, if all tales that have been told be true, noble ladies who visited the place as a select and exclusive museum of curiosities were gratified with the gift of choice autographs, cut off from original documents by a Keeper,—courtious but not over faithful. At the time of which we speak the arrangement of the papers was a scientific “muddle.” Calendars, if there were any, were not accessible. Access for any literary purpose was looked upon as a high favour. It was granted only to a few, and when obtained was clogged with so many conditions, fenced round with so many restrictions, and used under so many difficulties, that the few derived scarcely any advantage from the coveted permission. On some special occasions the Keeper printed a selection from the papers for the amusement of the King's ministers. He did so in the same manner as our Foreign Office printed D'Avaux's Despatches:—of which a dozen copies were printed at the Nation's expense, and not a single copy was placed in a national library! The impression was limited to some five-and-twenty, or at most to fifty, copies; one was sent to every member of the Cabinet and the rest were distributed among the editor's private friends. It would take a summer's day to recount the absurdities attendant upon the ridiculous old system under which papers, of no earthly use for the practical purposes of government, were kept with the exclusive care which can be justifiable only in the case of State papers of recent date.

Some few years ago, when people began to direct prying eyes towards the several parts of the machine of government, the State Paper Office did not altogether escape observation. Two facts in connexion with these papers were urged upon public attention:—first, that the uses of a very great mass of them are simply and entirely historical,—and, second, that the Historical Papers are of precisely the same kind as many thousands which are already in the

British Museum, where they are freely accessible to all comers and are yet kept in safety and with care. The inference was plain, but the official mind is peculiar. It loves to take airy flights beyond the reach of common sense. Anything obvious or simple is pretty sure not to please. In this case it was necessary to do something. Access to the papers was given somewhat more freely, and inasmuch as there had been a Record Commission, which, being constituted in a particular way, had failed conspicuously, it was resolved, on Jacob Faithful's principle of better luck next time, to try the effect of a State Paper Commission similarly composed. Within its narrow limits this Commission followed the example of its predecessor. It played its part. It spent a great deal of money, and published eleven volumes of books:—but still the former question continually reverted, “What is to be done with the papers which are simply historical?” It was ultimately determined that they should not go to the British Museum, where, as we have remarked, there are multitudes of papers precisely similar—parts, in fact, of the same series, and in some cases even of the same paper,—but should be turned over to the Master of the Rolls, and be amalgamated with the Public Records—documents totally dissimilar, and requiring, on account of their legal character, a special peculiarity of custody. Even that arrangement, objectionable as many people deemed it, was too simple altogether to please our rulers. The old control over the State Papers possessed by the Secretaries of State was, therefore, still reserved, and at this time, although the State Paper Office is a Public Record Office, and as such is under the control of the Master of the Rolls, a person desiring to consult the papers must solicit the permission, not of the Master of the Rolls, but of the Secretary of State for the Home Department; and if an inquiry chanced to branch out in another direction than that first anticipated, the reader cannot pursue it without the sanction of the Secretary of State for Foreign Affairs, or of the similar functionary who presides over the Colonies, or of both of them, as the case may be.

It appears from Mr. Lemon's Preface that the State Papers were drawn out of the condition of muddle and thrown into that of chronological series “by the late Right Hon. Henry Hobhouse, Keeper of State Papers,”—that is, it was done during his keepership and partly under his direction; but, as everybody who has used the State Paper Office knows, the present arrangement was the result of the great labour and energy of the very intelligent staff of gentlemen connected with the office, and especially of the exertions of Mr. Lemon himself. The State Paper Commissioners, finding the work of arrangement in the course of accomplishment, determined upon a series of publications of State Papers,—and when that scheme broke down, upon the publication of a series of Calendars. When the office was turned over to the Master of the Rolls, the printing of Calendars had advanced to the 350th page of the present volume. The work was then proceeding at a rate which would have secured the advantage of it not to ourselves but to our grandchildren. The Master of the Rolls having examined the work, and convinced himself of its importance, determined that the present generation should have the benefit of it. With a vigour and disregard of official routine which entitle him to the highest commendation, he parcelled out the work into various sections, and selecting a body of competent literary persons, set one of them to work as an editor

upon each division of the task, from Henry the Eighth down to Charles the Second. Mr. Lemon reserved to himself the reigns of Edward, Mary, and Elizabeth. Mrs. Everett Green fell upon the papers of James. Mr. Bruce attacked Charles and the Commonwealth. Mr. Brewer has commenced with the reign of Henry,—and Mr. Hamilton is labouring, we believe, on the Scottish papers. Under this arrangement the work progresses. The present volume is the first of the series,—another volume, by Mrs. Green, is announced as in the press,—Mr. Bruce's first volume is nearly ready for the printer,—so that within the next twelve months there is good hope that we shall have (including the present volume) three volumes, each containing an account of from eight to ten thousand manuscripts.

The present volume, as the first-fruits of such an extensive scheme, offers itself to our notice in a double aspect. In connexion with the system of management and mode of admission to the State Paper Office, we hope we may welcome it as a death-blow to the existing regulations. The publication of a Calendar is, on the one hand, proof irrefragable that there is no possible reason in the nature of the papers why they should not be laid open to universal inspection,—and, on the other, it is an invitation to inquirers to examine and use the originals. To drive people to make written applications to Secretaries of State, to define the objects of literary inquiry, to keep applicants waiting for an answer for weeks, to compel them to make successive applications, first to one Secretary of State and then to another, and all this in respect to manuscripts of which there is a printed and published Calendar, would surely be too ridiculous even for official routine. When we compare the promptness and magnitude of the operations of the Master of the Rolls with what would probably have been the course adopted by the Trustees of the British Museum if the manuscripts had been turned over to them, we must think the decision of the Government as to the custody of these papers to have been so far fortunate in its results. But these results cannot stay where they are. If the manuscripts are to remain at the State Paper Office, that office must afford opportunities for their consultation similar to those which would have been presented at the British Museum. To publish Calendars without giving the power of reference to the originals is mere nonsense. A line should be drawn between the merely historical papers and those which may possibly be needed for the purposes of Government. Fix the boundary-mark where you will—at the accession of George the Third, or George the Second, or at the Peace of Utrecht—wherever you please. On the one side of that line of demarcation the Secretaries of State may continue to reign supreme; on the other side, let literary persons be admitted by tickets, as at the British Museum, and let those tickets entitle them—as at the Museum—to call for any of the historical manuscripts, with reasonable restrictions on the use of such as are peculiarly valuable. Nothing less than this can ever be satisfactory,—and one reason why we hail the publication of this book with pleasure is, that we believe it must conduce to this result.

In the second aspect of this book, that of a mere Calendar of documents, it seems to us, after comparing the Calendar with some of the documents which have been published, that on the whole the notices in the Calendar are a little too brief. We know that when dealing with such vast masses of documents brevity is of the utmost importance, and we are quite of opinion

that terseness of expression should be practised and enforced in every possible way; but, on the other hand, there is great advantage in having such an abstract of a document as will show its nature as well as the subject to which it relates. Vigorous conciseness of diction is what should be aimed at,—but, even at the expense of a few additional words, the Calendar-notice should give such an account of the contents of the document as will indicate to those acquainted with the general subject to which it relates its historical bearing as well as its documentary character. In this respect there is a difference between the beginning and the end of the book. The later entries are more complete than the earlier ones.

The arrangement of the documents in chronological order gives the Calendar something of the continuity of an historical narrative, and enables the reader of a few consecutive pages to enter in no slight degree into the spirit of the period and to form a general notion of the amount of information which the Papers themselves contain. In the days of Edward VI. the religious changes figure no less conspicuously than the cabals among the royal councillors. Thus: Calvin writes to Somerset advising him "steadfastly to prosecute the reformation of religion,"—within a few pages we have "Articles on the Doctrine of the Holy Eucharist," by Martin Bucer,—a list of persons licensed to preach, in which John Knox stands side by side with Matthew Parker,—and a letter from the Council to the Bishops to give directions for the Holy Sacrament to be administered to the laity in both kinds. During Mary's reign there is very little about religious matters; but the details of Wyatt's rebellion and the particulars of the conspiracies of Dudley and Throgmorton are numerous and important. At the close of the reign Calais throws its shadow here as it did over the heart of the poor sorrowful Queen. On the 7th of January, 1558, we find the Queen writing to gentlemen in every shire, urging them immediately to raise men for the succour of Calais, "the chief jewel of the realm, and not to spare any liberties or franchises, nor any lord, gentleman, nor other man's tenants." It is added, that the men are "to be clothed in white vests with red crosses on them." The folly which directed such clothing presided over all the other preparations. Calais had fallen ere this letter could well be acted upon.

Nearly 600 pages of the present volume refer to documents during part of the reign of Elizabeth,—1558 to 1570. The Editor thus describes these Papers:—

"Immediately upon the accession of Queen Elizabeth a strongly marked change in the character of the papers will not fail to be observed. Rich as they are in the particular departments of biography, genealogy, and local history, it is in the details of the social condition of the Empire under her reign, that the greatest amount of information will be found: the insight into curious and minute points of domestic habits, the intermixture of the utmost simplicity with regal magnificence, the germs of thought then dimly conceived but lying dormant for three centuries before ripening into perfection, the projects and inventions of mechanical genius still in the nineteenth century remaining uncompleted, are all traceable in the present volume. \* \* The wisdom and energy of Elizabeth's government will be conspicuous in the care taken to put the defences of the realm, both by sea and land, in a complete state of efficiency. The Navy was greatly enlarged, and a vast impetus given to maritime adventure by the efforts to suppress piracy on the one hand, and by the voyages of Hawkins, of Furbisher, of Gilbarte, and of Drake on the other. The details of these adventures will be found full of interest. The reception given to Drake, on his

return from circumnavigating the globe, and the immediate reward he received, no less a sum than 10,000*l.* being paid into his hand 'without account,' (pp. 682, 686,) at once dispel the imputation that Elizabeth delayed the recognition of his services until the amount of his booty was ascertained. That that amount was actually enormous, the extremely interesting particulars given in p. 691, art. 60, afford sufficient evidence. The internal defences were promoted by the systematic organization of the militia, by the holding of general musters periodically at intervals of about three years, by surveys of all the creeks and landing places, and by attention to the increase and breed of horses in gentlemen's parks throughout the kingdom. These operations were carried on through the medium of commissions addressed to the nobility and gentry in every county; and the returns to those commissions, and the certificates of the Commissioners transmitted by them to the Privy Council, will be found of the greatest value in their statistic and local details. The certificates from Warwickshire may be pointed out by way of specimen as the most complete of their kind, and the occurrence in them of the name of Shakespeare and of several members of his family connexions will be read with peculiar interest. All the certificates of Commissioners, whether of musters, or inquiry into piracy, or for the breed and increase of horses, are very numerous; signed; and added to these, the returns from the Justices of Peace of the several counties in relation to the due execution of the laws against rogues and vagabonds, the certificates of inns and ale-houses, the quantities and exportation of corn, and other subjects of magisterial jurisdiction, all bearing the signatures of persons of the greatest distinction, present an amount of contributions to the studies of history, of biography, and of genealogy, the value of which will not fail to be highly appreciated. It is scarcely too much to say that these details, taken together, lay open to historical students the actual condition of England under Queen Elizabeth, to a degree which has never yet been approached in the historical materials of this or perhaps of any other country."

The particulars of Drake's booty above alluded to, are as follows:—

"1584, Dec. 24.—Detailed account by Alderman Richard Martyn, Francis Drake, and Christopher Harris, of the amount of gold and silver bullion in ingots, brought from Sion, and laid up in a vault under the Jewel House; the silver bullion weighing 22,899 lb. 5 oz., the coarse silver 512 lb. 6 oz., and the gold bullion 101 lb. 10 oz.—[Indorsed by Burghley, 'The quantite of bullion brought into ye Tower by Fr. Drake.']"

It would be easy, as we have already shown in our "Gossip," by culling passages from this Calendar, to exhibit the interest and curiosity of the Papers to which it refers, but such labour is unnecessary. The book can only be useful to literary persons, and to them its title-page proves its value. It will be indispensable in every public library; and if diligently searched, and compared with the original Papers, will add more new facts to the history of England than any volume of recent publication. It is a mine of information, and needs only to be diligently worked. In some respects this volume will scarcely, we should think, be found so novel as the succeeding volumes. Several persons have gone over parts of this period, and a good many of the Papers have been published; but on a very great deal the gloss of novelty yet remains.

Facts of moment in our national history and in the biography of our Worthies—facts over which the billows seemed to have long closed—will here be recovered; and a book which looks of little promise to the shallow and the uninquiring, will, in proper hands, conduce in a very important manner to the establishment of historical truth.

*Notes on the Turner Gallery at Marlborough House (1856).* By John Ruskin, M.A. Smith, Elder & Co.

Most men have a rock on which they split, but the strong man, to avoid shipwreck, sets to work and splits his rock. Mr. Ruskin's rock is on the lee shore of Crotchet Island, two degrees from Jesuits' Corner. He grows more and more super-subtle, sophisticated, fantastic, more fond of small and intricate threads of allegory. Now the public have turned to Turner's side, he suddenly leaps to the opposite benches, and begins to rail at them. Turner is as great as ever, but his faults come out now in a perfect eruption. Mr. Ruskin evidently thinks that there is no use in a clever man's being lost in the crowd of the majority, thinking as every one thinks.

Who would believe that the *post-mortem* herald of the Art-Evangelist could write thus:—

"The moment he tried to idealize, and introduced his principles for the sake of display, they led him into depths of error proportioned exactly to the extent of effort. His painting, at this period, of an English town, or a Welsh hill, was magnificent and faultless, but all his idealism, mythology, romance, and composition in general, were more or less wrong. He erred through all, and by reason of all—his great discoveries. He erred in *colour*; because not content with discerning the brilliancy of nature, he tried to enhance that brilliancy by every species of coloured accessory, until colour was killed by colour, and the blue skies and snowy mountains, which would have been lovely by themselves, were confused and vulgarized by the blue dresses and white complexions of the foreground figures. He erred in *refinement*, because, not content with the natural tenderness of tender things, he strove to idealize even strong things into gentleness, until his architecture became transparent, and his ground ghostly; and he erred finally, and chiefly, in *quantity*, because, in his enthusiastic perception of the fulness of nature he did not allow for the narrowness of the human heart; he saw, indeed, that there were no limits to creation, but forgot that there were many to reception; he thus spoiled his most careful works by the very richness of invention they contained, and concentrated the materials of twenty noble pictures into a single failure."

Turner, now, according to this clever disclaimer, spent twenty years in imitating old masters, fifteen in half useless and sham idealisms, ten years in painting well, and five years in producing imbecilities. His first work is grey and brown and heavy in touch, in one case his sky is "leadens" and his execution "feeble"—his seas are not "wet"—his avalanches are without smoke,—his waves too dark;—"Carthage" is stamped leather;—his stone pines have witch elm boughs;—"Regulus" is a disgrace, and "valueless."

Of Turner's figure-painting, Mr. Ruskin says: "Sometimes, as in his drawing of Gosport, he twists a head right round upon the shoulders: constantly he makes the head half a foot too high, as in the figure of Apollo in the 'Bay of Baie': legs that will not join the trunk are frequent also: but his favourite mismanagement of all is, putting one eye an inch or two higher than the other."

'Agrippina' is "chilled,"—"Bacchus" and 'Ariadne' "should be banished,"—"Venice" is the "worst of his later pictures,"—"Wilkie's Funeral" is "spoiled,"—"Undine" and some others show "mental disease."

Our critic, now confessedly a poet, but no longer an acknowledged final arbitrator, reminds us of a foolish father, who, finding his "phenomenon" does not astonish the company, begins anon to rate and scold.

We begin, too, now to find that the great colourist painted only for the moment, and knew so little, or cared so little, for his materials that his pictures are perishable as sign-boards.



Hear Mr. Ruskin on this point, which he has not the candour to speak severely about.—

"Partly, the deadness of effect is owing to change in the colour; many of the upper glazings, as in the dress of the Apollo, and in the tops of the pine-trees, have cracked and chilled; what was once golden has become brown; many violets and rose tints have vanished from the distant hills, and the blue of the sea has become pale."

This is the 'Baia' picture. Of the 'Childe Harold' and other works the arch-critic says, with a sort of three-months-after-marriage coldness—

"Their effects were either attained by so light glazing of one colour over another, that the upper colour, in a year or two, sank entirely into its ground, and was seen no more; or else, by the stirring and kneading together of colours chemically discordant, which gathered into angry spots; or else, by laying on liquid tints with too much vehicle in them, which cracked as they dried; or solid tints, with too little vehicle in them, which dried into powder and fell off; or painting the whole on an ill-prepared canvas, from which the picture peeled like the bark from a birch-tree; or using a wrong white, which turned black; or a wrong red, which turned grey; or a wrong yellow, which turned brown. But, one way or another, all but eight or ten of his later Pictures have gone to pieces, or worse than pieces—ghosts, which are supposed to be representations of their living presence. This 'Childe Harold' is a ghost only."

Is this a guide and a king meet for us? Are we for ever to be fed with these critical husks of mingled rhapsody, invective, panegyric, and sophistry,—contradicting, explaining, softening, heightening, heaping nicknames on the old masters,—and deifying Turner, a great painter who could not draw the figure, who invested all Europe with London fogs and London suns, who had Classical-Dictionary dreams, who at the best was vapoury in outline, who could paint few trees but stone pines, and who, great as he was, had as many weaknesses as any painter who ever lived? Woe betide the pupils at a school where the master is still learning his own lesson, and has not yet settled on its corrections!

Of the worst and most feeble side of Mr. Ruskin's mind this handbook has many examples. The two dogs in the 'Phryne' playing with a crystal ball mean "the lower or sensual part of human nature playing with the world,"—a nut very hard to crack, and bad when all is done. The 'Polypheumus' picture is a type of Turner's destiny.—

"He had been himself shut up by one-eyed people, in a cave 'darkened with laurels' (getting no good, but only evil, from all the fame of the great of long ago)—he had seen his companions eaten in the cave by the one-eyed people—(many a painter of good promise had fallen by Turner's side in those early toils of his); at last, when his own time had like to have come, he thrust the rugged pine-trunk—all a-blaze—(rough nature, and the light of it)—into the faces of the one-eyed people, left them tearing their hair in the cloud-banks—got out of the cave in a humble way, under a sheep's belly—(helped by the lowliness and gentleness of nature, as well as by her ruggedness and flame)—and got away to open sea as the dawn broke over the Enchanted Islands."

Not to part in anger, we conclude with a beautiful miniature sketch of the softer features of Swiss scenery.—

"The moss arabesques of violet and silver; the delicate springing of the myrtle leaves along the clefts of shade, and blue bloom of their half-seen fruit; the rosy flashes of rhododendron-flame from among the pine roots, and their crests of crimson, sharp against the deep Alpine air, from the ridges of grey rock; the gentian's peace of pale, ineffable azure; as if strange stars had been made for earth out of the blue light of heaven; the soft spaces of mountain grass, for ever young, over which the morning dew is dashed so deep that it looks, under

the first long sun-rays, like a white veil falling folded upon the hills; wreathing itself soon away into silvery tresses of cloud, braided in and out among the pines, and leaving all the fair glades and hillocks warm with the pale green glow of grassy life, and whispering with lapse of everlasting springs. Infinite tenderness mingled with this infinite power, and the far-away summits, alternate pearl and purple, ruling it from their stainless rest."

After this psalm and song we suppose we must say nothing about how that extraordinary man Turner in his 'Dragon of the Hesperides' anticipated the Saurian discoveries of "Buckland, Owen, and Conybeare." This must be a joke, for we have positive grounds for asserting that Turner's model on this occasion figured in the Drury Lane pantomime of 1805.

*The Poetical Works of William Wordsworth.*  
A New Edition. 6 vols. Moxon.  
*The Earlier Poems of William Wordsworth.*  
Moxon.

Wordsworth, as our readers know, was fond of repeating, annotating, and explaining his own verses,—reciting them in season and out of season,—ruffling lively breakfast parties into unwilling witnesses of his grave and powerful elocution. Moore, and Rogers, in many a stinging epigram, have borne their wicked testimony to the old man's fondness for his own darlings. He doated on them as on his children. Was not Peter Bell his own—his much traduced and long-suffering son? That the poet should have written a series of notes and illustrations to his favourite poems—for the use of his private friends in the first degree, but with an ultimate reference to the great circle of poetic readers—was a matter of course; and that these notes being written, his friends and followers should claim them for the world was also matter of course. Who so able to expound the Rydal Mount philosophy—the Lake view of Nature, Art, and Man—as the poet himself!

The notes being in existence, the poet's trustees exercised a wise discretion, we think, in making them public. Wordsworth must have written them for the world. They are carefully, ideally composed, with a certain stateliness in their simplicity of style, which marks them as the prose accompaniment of poetry. They round off, as it were, the poet's labours,—set them in the fitting light,—establish them in solid relationship to outward facts,—and drape them as they stood before the intellectual eye of their author ere his imagination fell to work. As such they are valuable and necessary, sometimes to a perfect understanding of the text, more frequently to a fair comprehension of the spirit in which a poem was conceived and executed. In all cases they are biographical, and will be serviceable to the literary historian.

The note on the first poem, "composed in anticipation of leaving school," opens characteristically.

As the poem is short, we quote it.—

Dear native regions, I foretell,  
From what I feel at this farewell,  
That, wheresoe'er my steps may tend,  
And whensoe'er my course shall end,  
If in that hour a single tie  
Survive of local sympathy,  
My soul will cast the backward view,  
The longing look alone on you.

Thus, while the Sun sinks down to rest  
Far in the regions of the west,  
Though to the vale no parting beam  
Be given, not one memorial gleam,  
A lingering light he fondly throws  
On the dear hills where first he rose.

Wordsworth's note runs:—

"Written at Hawkshead. The beautiful image with which this poem concludes, suggested itself to me while I was resting in a boat along with my companions under the shade of a magnificent row of sycamores, which then extended their branches

from the shore of the promontory upon which stands the ancient, and at that time the more picturesque, Hall of Coniston, the seat of the Le Flemings from very early times."

A soft and kindly egotism—never offensive, often playful—runs through the annotations. The following explanations about swans occur as a note to 'An Evening Walk':—

"There is not an image in it which I have not observed; and now, in my seventy-third year, I recollect the time and place where most of them were noticed. I will confine myself to one instance:

Waving his hat, the shepherd, from the vale,  
Directs his winding dog the cliffs to scale.—  
The dog, loud barking, mid the glittering rocks,  
Hunts, where his master points, the intercepted flocks.

I was an eye-witness of this for the first time while crossing the Pass of Dunmail Raise. Upon second thought, I will mention another image:

And, fronting the bright west, yon oak entwines  
Its darkening boughs and leaves, in stronger lines.

This is feebly and imperfectly expressed, but I recollect distinctly the very spot where this first struck me. It was in the way between Hawkshead and Ambleside, and gave me extreme pleasure. The moment was important in my poetical history; for I date from it my consciousness of the infinite variety of natural appearances which had been unnoticed by the poets of any age or country, so far as I was acquainted with them; and I made a resolution to supply, in some degree, the deficiency. I could not have been at that time above fourteen years of age. The description of the swans, that follows, was taken from the daily opportunities I had of observing their habits, not as confined to the gentleman's park, but in a state of nature. There were two pairs of them that divided the lake of Esthwaite and its in-and-out-flowing streams between them, never trespassing a single yard upon each other's separate domain. They were of the old magnificent species, bearing in beauty and majesty about the same relation to the Thames swan which that does to the goose. It was from the remembrance of those noble creatures I took, thirty years after, the picture of the swan which I have discarded from the poem of Dion."

We turn with eagerness to the lines on Tintern Abbey—those noble lines, in which the soul of nature and the soul of man first came into close moral relationship with each other—for explanations. These lines, which were an education of the heart to Byron and Shelley—to Keats and Coleridge—have been read with trembling emotion by two generations of readers, and will be so read as long as the island language lasts. Who can ever tire of whispering in the silence of the wood-lands and the meadows!—

I have learned

To look on nature, not as in the hour  
Of thoughtless youth; but hearing oftentimes  
The still, sad music of humanity,  
Nor harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man;  
A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things. Therefore am I still  
A lover of the meadows and the woods,  
And mountains; and of all that we behold  
From this green earth; of all the mighty world  
Of eye, and ear,—both what they half create,  
And what perceive; well pleased to recognise  
In nature and the language of the sense,  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.

Wordsworth has not much to say about these lines:—

"No poem of mine was composed under circumstances more pleasant for me to remember than this. I began it upon leaving Tintern, after crossing the Wye, and concluded it just as I was entering Bristol in the evening, after a ramble of four or five days, with my Sister. Not a line of it was altered, and not any part of it written down till I reached Bristol. It was published almost immediately."

About 'Peter Bell,' Wordsworth's more loqua-

cious. We are glad to find the poet's equanimity undisturbed by the merciless quizzing to which Peter has been a victim. He speaks as if he had never heard a laugh against his bantering, and chats away about his asses with delicious unctious. We extract the note as an excellent specimen of the information scattered through these volumes:—

"Founded upon an anecdote, which I read in a newspaper, of an ass being found hanging his head over a canal in a wretched posture. Upon examination a dead body was found in the water and proved to be the body of its master. The countenance, gait, and figure of Peter, were taken from a wild rover with whom I walked from Bulth, on the river Wye, downwards nearly as far as the town of Hay. He told me strange stories. It has always been a pleasure to me through life to catch at every opportunity that has occurred in my rambles of becoming acquainted with this class of people. The number of Peter's wives was taken from the trespasses in this way of a lawless creature who lived in the county of Durham, and used to be attended by many women, sometimes not less than half a dozen, as disorderly as himself. Benoni, or the child of sorrow, I knew when I was a school-boy. His mother had been deserted by a gentleman in the neighbourhood, she herself being a gentlewoman by birth. The circumstances of her story were told me by my dear old Dame, Anne Tyson, who was her confidante. The Lady died broken-hearted.—In the woods of Alfoxden I used to take great delight in noticing the habits, tricks, and physiognomy of asses; and I have no doubt that I was thus put upon writing the poem out of liking for the creature that is so often dreadfully abused.—The crescent-moon, which makes such a figure in the prologue, assumed this character one evening while I was watching its beauty in front of Alfoxden House. I intended this poem for the volume before spoken of, but it was not published for more than twenty years afterwards.—The worship of the Methodists or Ranters is often heard during the stillness of the summer evening in the country with affecting accompaniments of rural beauty. In both the psalmody and the voice of the preacher there is, not unfrequently, much solemnity likely to impress the feelings of the rudest characters under favourable circumstances."

The Author of 'Peter Bell' was not likely to prove a sympathetic commentator on the loves of Petrarch and Laura; but he is not very far wrong in his remarks at Vauluse. Speaking of his 'Memorials of a Tour in Italy,' Wordsworth writes:—

"I regret that there is no notice in them of the South of France, nor of the Roman antiquities abounding in that district, especially of the Pont de Regard, which, together with its situation, impressed me full as much as any remains of Roman architecture to be found in Italy. Then there was Vauluse, with its Fountain, its Petrarch, its rocks of all seasons, its small plots of lawn in their first vernal freshness, and the blossoms of the peach and other trees embellishing the scene on every side. The beauty of the stream also called forcibly for the expression of sympathy from one who from his childhood had studied the brooks and torrents of his native mountains. Between two and three hours did I run about climbing the steep and rugged crags from whose base the water of Vauluse breaks forth. 'Has Laura's Lover,' often said I to myself, 'ever sat down upon this stone? or has his foot ever pressed that turf?' Some, especially of the female sex, would have felt sure of it: my answer was (impute it to my years) 'I fear not.' Is it not in fact obvious that many of his love verses must have flowed, I do not say from a wish to display his own talent, but from a habit of exercising his intellect in that way rather than from an impulse of his heart? It is otherwise with his Lyrical poems, and particularly with the one upon the degradation of his country: there he pours out his reproaches, lamentations, and aspirations like an ardent and sincere patriot. But enough: it is time to turn to my own effusions, such as they are."

Here are a few personal observations thrown

into a note on occasion of taking boat to see the panorama of Genoa from the harbour:—

"We took boat near the lighthouse at the point of the right horn of the bay, which makes a sort of natural port for Genoa; but the wind was high, and the waves long and rough, so that I did not feel quite recompensed by the view of the city, splendid as it was, for the danger apparently incurred. The boatman (I had only one) encouraged me, saying we were quite safe, but I was not a little glad when we gained the shore, though Shelley and Byron—one of them at least, who seemed to have courted agitation from any quarter—would have probably rejoiced in such a situation: more than once I believe were they both in extreme danger even on the lake of Geneva. Every man however has his fears of some kind or other; and no doubt they had theirs: of all men whom I have ever known, Coleridge had the most of passive courage in bodily peril, but no one was so easily cowed when moral firmness was required in miscellaneous conversation or in the daily intercourse of social life."

In a similar way Wordsworth speaks incidentally of Southey and other friends in the notes on 'The Excursion.' As every one knows, Wordsworth meant to shadow out parts of his own moral and intellectual life in his 'Wanderer'; but he now gives us the precise originals of his poetic figures in simple prose. He says:

"My lamented friend Southey (for this is written a month after his decease) used to say that had he been born a Papist, the course of life which would in all probability have been his was the one for which he was most fitted and most to his mind,—that of a Benedictine monk in a convent, furnished, as many once were and some still are, with an inexhaustible library. Books, as appears from many passages in his writings, and as was evident to those who had opportunities of observing his daily life, were in fact his passion; and wandering, I can with truth affirm was mine; but this propensity in me was happily counteracted by inability from want of fortune to fulfil my wishes. But had I been born in a class which would have deprived me of what is called a liberal education, it is not unlikely that, being strong in body, I should have taken to a way of life such as that in which my Pedlar passed the greater part of his days. At all events, I am here called upon freely to acknowledge that the character I have represented in his person is chiefly an idea of what I fancied my own character might have become in his circumstances. Nevertheless, much of what he says and does had an external existence that fell under my own youthful and subsequent observation. An individual named Patrick, by birth and education a Scotchman, followed this humble occupation for many years, and afterwards settled in the town of Kendal. He married a kinswoman of my wife's, and her sister Sarah was brought up from her ninth year under this good man's roof. My own imaginations I was happy to find clothed in reality, and fresh ones suggested, by what she reported of this man's tenderness of heart, his strong and pure imagination, and his solid attainments in literature, chiefly religious whether in prose or verse. At Hawkshead also, while I was a schoolboy, there occasionally resided a Packman (the name then generally given to persons of this calling) with whom I had frequent conversations upon what had befallen him, and what he had observed, during his wandering life; and, as was natural, we took much to each other: and, upon the subject of *Pedlarism* in general, as then followed, and its favourableness to an intimate knowledge of human concerns, not merely among the humbler classes of society, I need say nothing here in addition to what is to be found in 'The Excursion,' and a note attached to it. Now for the Solitary. Of him I have much less to say. Not long after we took up our abode at Grasmere, came to reside there, from what motive I either never knew or have forgotten, a Scotchman a little past the middle of life, who had for many years been chaplain to a Highland regiment. He was in no respect, as far as I know, an interesting character, though in his appearance there was a good deal that attracted attention, as

if he had been shattered in fortune and not happy in mind. Of his quondam position I availed myself, to connect with the Wanderer, also a Scotchman, a character suitable to my purpose, the elements of which I drew from several persons with whom I had been connected, and who fell under my observation during frequent residences in London at the beginning of the French Revolution. The chief of these was, one may now say, a Mr. Fawcett, a preacher at a dissenting meeting-house at the Old Jewry. It happened to me several times to be one of his congregation through my connexion with Mr. Nicholson of Cateaton Street, who at that time, when I had not many acquaintances in London, used often to invite me to dine with him on Sundays; and I took that opportunity (Mr. N. being a dissenter) of going to hear Fawcett, who was an able and eloquent man. He published a poem on war, which had a good deal of merit and made me think more about him than I should otherwise have done. But his Christianity was probably never very deeply rooted; and, like many others in those times of like showy talents, he had not strength of character to withstand the effects of the French Revolution, and of the wild and lax opinions which had done so much towards producing it, and far more in carrying it forward in its extremes. Poor Fawcett, I have been told, became pretty much such a person as I have described; and early disappeared from the stage, having fallen into habits of intemperance, which I have heard (though I will not answer for the fact) hastened his death. Of him I need say no more; there were many like him at that time, which the world will never be without, but which were more numerous then for reasons too obvious to be dwelt upon."

The literary interest of all this explanation is obvious enough. The trustees, we repeat, have done well in giving it to the world. Wordsworth belongs less to his family than to his generation, and less to his district than to his country. Few publications justify themselves so completely as these "last notes" from Rydal Mount.

The volume of 'Earlier Poems' is a reprint for the benefit of readers who make a pet rather than a study of the poet. Of course, these poems are included in the 'Poetical Works.'

*Things not Generally Known. Curiosities of History; with New Lights. A Book for Old and Young.* By John Timbs. Bogue.

Mr. Timbs is a well-known and a skilful hand at compilations like the one before us. He does not use his collected materials to illustrate a subject or a series of subjects, but turns out his rag-bag in a heap, and leaves his readers to choose. Let him not be offended by the simile. In the rag-bag are scraps of various value,—not "filthy dowls" alone, but remnants of taffeta, cuttings of satin, remainders of velvet (some of Genoa, others of Utrecht), and now and then a good pair of steel scissors, a silver thimble, and a gold pencil-case. So here we have above two hundred pages of anecdotes, notes, incidents, and remarks, some of which are more or less valuable than others. Most of them are ancient, many are well known to persons of wide reading, and all will be welcome to the "old and young," at whose feet Mr. Timbs pours out his hoards. With this note upon the compiler's volume, we might close our remarks, but for the promise of "new lights" on Mr. Timbs's title-page. With some of these we are not so well content. We will take, as an instance, the new light which Mr. Timbs throws upon—

"The Sandwich.—The Sandwich is generally said to have been invented by a celebrated earl of Sandwich, which is an error. Suetonius, in the life of Tib. Claudius Caesar, mentions it under the name of 'offula': *Rogo vos, quis potest sine offula vivere?*"



Is not our too zealous compiler in error here? What is the import of the entire passage in Suetonius, of which Mr. Timbs has only cited a portion? It is to this effect:—Claudius Cæsar "was often so careless about what he said or did, that he never gave thought as to what he uttered or to whom he said it. For upon some debate in the Senate, concerning the cheats of the butchers and such as sold wine, he bawled out in open court, 'And which of you is there, I should very much like to know, who can bear to live without his *offula*?'—namely, his favourite steak, or, to use a popular but significant phrase, his *tit-bit*. "*Offula*" is the diminutive of "*offa*," a piece,—and is, probably, the word from which we derive our term *offal*, the refuse bits of the slaughter-house. There is nothing in the word expressive of the layer of meat between two slices of bread-and-butter. *Offula*, as Claudius used the term, undoubtedly meant a *chop* or *steak*. Again, we have the following on—

"*Whittington and his Cat*."—The fable of the Cat is borrowed from the East. Sir William Gore Ouseley, in his *Travels*, speaking of the origin of the name of an island in the Persian Gulf, relates, on the authority of a Persian MS., that, in the tenth century, one Keis, the son of a poor widow in Siráf, embarked for India, with his sole property, a cat. "There he fortunately arrived at a time when the palace was so infested by mice or rats that they invaded the king's food, and persons were employed to drive them from the royal banquet. Keis produced his cat; the noxious animals soon disappeared; and magnificent rewards were bestowed on the adventurer of Siráf, who returned to that city, and afterwards with his mother and brothers, settled in the island; which, from him, had been denominated *Keis*, or, according to the Persian, *Keish*."

The above is not exactly a "new light" on the story of Whittington; and it is certainly not a true light. Whatever may be the authenticity of the Eastern legend, the history of Whittington has nothing in common therewith. It has long been indisputable that Whittington's "cat" was neither the feline animal nor a vessel which had received that appellation,—but a distinct species of ship, known formerly as the *catta*. Bailey, in his edition of Facciolatus and Forcellinus, says of *catta*,—"Videtur genus esse navigii quod et Angli nos dicimus, a CAT." Aldrovandus is quoted by Broderip as describing the vessel built by Duke Philip in the words—"Tandem CATUS erat navis genus; legimus enim in annalibus Flandrie a Philippo Burgundione grandem navem *cati* nomine adificatam fuisse," &c. Aldrovandus himself cites Gellius as enumerating the *cata* among the various sorts of ships. On referring to the passage (lib. x. 25) we find only the terms "*acatie*" and "*catascopum*" as authorizing the assertion made by Aldrovandus. And we refer readers curious on the subject to the note on the passage by Gronovius. To turn to more modern instances, we find in a French dictionary of naval terms a "*chat*," described as a "*Vaisseau du Nord à un pont*." Newcastle colliers are still locally called *cats*; and at Deal we have seen the sign of the "Scarborough Cat," inviting jolly toppers to come a-board and tipple. Sir Richard Whittington's will shows him to have been the son of a knight,—Sir William Whittington and Dame Joan, his wife. Lady (Richard) Whittington was as nobly descended, being the daughter of "Sir Hugh Fitzwarren and Dame Molde, his wife." This may furnish matter for a second edition of Mr. Timbs's volume,—which volume in its present form admits of many other emendations which we could point out, but which may be safely left to the industrious compiler.

*Napoleon the Third: Review of his Life, Character, and Policy; with Extracts from his Writings and Speeches, and References to Contemporary Opinions.* By a British Officer. Longman & Co.

THE "British Officer"—a Captain of City Volunteers, we believe—is an admirer of Napoleon the Third; and this book is the utterance of his admiration. He does not affect to be impartial. The purple of the Empire empurples his praise. Consequently, he writes neither history nor biography, but an unversified Pindaric—a sounding pean—decorated with double and triple epithets, and altogether creditable to the enthusiasm of the author. Such a volume it would be unfair to test by the ordinary rules of historical criticism. It says, a Napoleon can do no wrong: it is, then, an imaginative work, no more expected to abound in sweet and bitter truths than the bees on an Imperial robe are expected to yield wax and honey. The insignia of the French Empire, according to the Rhapsodist—we use that word in its classical, and not disrespectful sense,—are not composed of the globe, and crown, and sceptre only, but of a Star, a Providence, and a Fatality. Yet the shadows in the background are dense and inky. As the Third Napoleon is in war a hero, in politics a master, in the sight of France a demi-god, so all his antagonists are morbid devotees of illusion or else indescribably vile. "A British Officer" is superlative in all his opinions. With him, if we may call to memory an old comparison, a thing must either be a church-door or a church steeple, a squeak or a clap of thunder, a comma or a note of admiration. He has no pauses, and cannot understand variety. From one page to another the panegyric rolls along, changing into acrimony and satire when it touches an individual who is not a Bonapartist, or a journal which questions the prerogative of the Bonaparte Empire. With the question of State necessity we have nothing to do. The "British Officer" has a right to be as violent on one side as M. Victor Hugo on another. It may be a wholesome corrective to take a chapter of his eulogy after a chapter of M. Schöcher's invective. But we must not be blamed if we decline to treat the volume as a contribution to history. It is not in any sense historical. The manner is confused, the substance meagre, the reasoning often absurdly wrong. Supposing the writer's views to be altogether just—abstaining, indeed, from a controversial examination of the events referred to—we are bound to say that the work is feeble and faulty. It consists in great part of anonymous extracts from newspapers; while quotations are made, at considerable length, from books without the slightest claim to authority. That prose Tyrtaeus of the Empire, M. de La Guéronnière, is gravely cited in justification of the *Coup d'Etat*; many incidents are altogether suppressed; the writer has gone in search of nothing new, and has not even been at the pains to construct a narrative, in regular form, from the materials at his disposal. An introductory chapter goes over the whole ground; the biographical outline is then introduced, but is soon lost in dissertation, partly original, partly derived. The book is, in fact, a long essay on the French Emperor; a "review" it is not, because "reviewing" implies a close and judicial inspection. It is the effusion of a weak and dazzled fancy.

"A British Officer" begins by announcing Napoleon the Third as "The Man of our Age."

"Born and cradled in Imperial splendour, his sponsors the great Emperor, and an Empress, the daughter of a long line of Cæsars; reared under

the tutelage of a mother gifted, beautiful, and good, in vicissitude, danger, and exile; educated in the hardy instructive school of adversity; sojourner by turns in many different countries; driven hither and thither through the terror with which dynastic combinations were filled by the sound of a great name; subject, alike in youth and manhood, to misconception and misrepresentation, the present Emperor of the French has maintained, with a constancy and consistency of which history scarcely furnishes us with a parallel, the characteristics which distinguish him, and with equal constancy has adhered to the faith and principles which inspired him from his youth. At the period, for example, when he was peculiarly the object of hostility and insult by the power then reigning in France, his inextinguishable love of country, his confidence in her destinies, his self-identification with her honour and her fortunes, were as entire and as explicitly avowed, as when, free from all influences save her own sentiments and convictions, she chose him for her foremost man. At a time when his prospect of revisiting his country seemed utterly extinct to every one save himself, his conduct was governed by a regard for her as ruling and complete as if there had not existed edicts, proclamations, and treaties, declaring his connexion with her at an end for ever."

He refused to share the throne of the young Queen of Portugal, Maria da Gloria, "sovereign of the two Indies." He accepted the citizenship of Switzerland on condition that it should imply no disloyalty to France. After years of confinement at Ham, he refused to purchase his life by a pledge of remaining in perpetual exile. He went to America to spare France inevitable conflicts and bloodshed,—

"to spare her the otherwise inevitable ordeal of another sanguinary revolution. How perfectly was this view of coming probabilities realized! The dynasty of 1830 lingered on for a while longer—the future Emperor was transported to a distant country. Louis Philippe continued surrounding himself with fancied securities, 'strengthening his position,' as he imagined, by family alliances, by courting influences some of which were notoriously opposed to the honour and interests of the country which he governed; yet his government could not stand, because it was based upon another foundation than the hearts and convictions of the people. The 'conflicts and the blood' came; and the king who had sought to reign by craft, by bribery, and legerdemain, was driven with ignominy from the throne."

"The conflicts and bloodshed came," and since a reputation for prophecy is to be acquired on such terms, it is safe to predict that they will come again. "A British Officer" goes on to enumerate the moral ornaments of the Empire:—

"The fine arts have received from him an amount of enlightened encouragement which presents a gratifying contrast to the coldness, the neglect—the neglect approaching to humiliating insult—with which they were treated by successive kings. The painter, the sculptor, the architect, stand honoured before the Imperial throne."

Hurrying to the point at which he expects to encounter the most violent opposition, he justifies the *Coup d'Etat*.—

"A vast amount of mystification has arisen with respect to the lawfulness or rightfulness of the change which was effected in the Constitution as it stood prior to the 2nd of December. It has been argued by some writers, in real or affected ignorance of the facts, that that Constitution was immutable in all its details. Nothing could be more contrary to fact. Those who pretend that the Constitution was thus unchangeable in any one of its particular parts, would reduce the enlightenment of its constructors to a level with that of the ancient propounders of the immutability of the laws of the Medes and Persians. No; it was not any one detail, or any part of its details, that was unchangeable; it was its principle. That principle was the national will, which had created it, which had not abandoned its supremacy to it, but to which it was necessarily and naturally subject. The Constitution was made for and by the people,

not the people for the Constitution. The Constitution, in short, meant the national will. The promise to maintain it, meant allegiance to the national will. Whoever pretends the reverse, abnegates that principle of the supremacy of the suffrage of the nation without which the Constitution could have had neither meaning nor vitality, but would have been a mere medley of barbarous impracticability."

Dr. Whately would not admit this to be logic; but it is ingenious. Digressing into his biographical interludes, the writer notes the birth of Prince Charles Louis Napoleon Bonaparte,—of whom the Emperor, seven years afterwards, said, "Perhaps, after all, he may be the hope of my race." "What solemn significance these words contain!" adds the "Officer." He then gathers together a few anecdotes, already familiar to most readers, and passes on to the events of 1830. Louis Napoleon and his brother took an active part in the Italian movement, fought the Papal troops, and were banished from the Peninsula. One died soon afterwards, while Louis Napoleon proceeded to the Court of Louis Philippe.—

"Queen Hortense, to whose generous, womanly humanity he owed so much, appealed to him,—she desired only to live and die in France. The Prince her son, asked permission to serve in the French armies in any capacity, no matter how humble—that of a private soldier not being excluded. The reply was a peremptory order to leave the French territory immediately."

The Swiss episode followed. The citizen of Thurgovia wrote 'Considerations' and 'Reveries'; his cousin, the Duke of Reichstadt, died, and left him his hopes; the Strasbourg failure led to an American and an English exile; and, in 1838, Louis Napoleon was again in Switzerland; his 'Napoleonic Ideas' were published; and he threw himself into the Boulogne idea. The volume contains a very slight account of this affair; but its "reflections" are sufficiently expansive.—

"We must regard these transactions in their effect on the great events of the future; we must consider them in their meaning and entirety, before we can be justified in pronouncing judgment upon them. Granted all the imputations which have been uttered as to crudeness and rashness of conception, inadequacy, or rather absence, of preparation, mismanagement in execution,—who, after all, can deny their immense influence on the events which followed the Revolution of 1848?"

From a French writer, whose name is, as usual, suppressed, these words are quoted:—"Strasbourg and Boulogne were the causes of the Election of the 18th of December." Without tracing their effects so far, it is enough for history that they led to the prison of Ham. There the Prince wrote and gardened; and then, by a stratagem, the details of which are universally known, he escaped.—

"A few days after his arrival in England he went to see his cousin, Lady Douglas (a princess of Baden). 'Well,' said the young princess to him, 'at last you are free. Will you now be quiet? Will you lay aside those fallacies which have cost you so dear, and the cruel delusions of those dreams which have brought such misery on those who love you.'—'My dear cousin,' replied the late prisoner of Ham, 'I do not belong to myself—I belong to my name and to my country. It is because my fortune has twice betrayed me that my destiny is nearer its accomplishment. I bide my time.'"

The rapid Revolution of 1848 brings him conspicuously upon the scene. "A British Officer," however, glosses over that great event, transcribes from "a contemporary work" an account of the fatal June insurrection, reaches and passes swiftly the Presidential Election, and draws near the *Coup-d'Etat*.—

"One of the leading party politicians, instead of applying his energies to the service of the country, occupied himself in writing a work purporting to

demonstrate the impossibility of good government for France on any principle not involving a restoration of the Bourbons. The Assembly was the scene of disgraceful tumults, of 'disgusting brutalities,' to use the too accurate phrase of a spectator. 'Liar,' 'perjurer,' 'coward,' were epithets commonly interchanged between its members; even the President of the body was himself denounced as a liar by some of the gentlemen amongst whom he vainly strove to keep order. And these violence were not confined to words. In the very Chamber blows were exchanged, the effect of which at least attested the pugilistic prowess of debaters."

When "historical doubts" concerning the events of these latter days are in fashion among our posterity, traditions of this kind will not be overlooked:—

"The 'Red' or Socialist party was active in the Chamber, in the press, and in the clubs. The motto that 'property is robbery' was openly promulgated by many of its members; programmes of policy were considered, including such rules as 'refusal to pay taxes; disobedience to all decrees and ordinances emanating from the Government; disobedience to all citations of courts of justice,' and so on. On the walls of Paris, and of several of the provincial towns, placards were posted, invoking 'Blood, blood! extermination of the rich, and of all government officials; houses to the flames, the rich to the guillotine or the gibbet!' In some of the clubs, doctrines substantially affirming these views were avowed amid loud applause, and sympathisers in the Assembly adopted language scarcely more moderate."

The writer might have detected a purple stain on some of these lugubrious manifestoes. But he detects nothing, and implies his belief that France, had not the *Coup-d'Etat* saved society, would have been converted, in 1853, into an Ashantee barbarism of bloodshed, immorality, and tumult. Parenthetically, however, Gen. Changarnier is arraigned, tried, and condemned in the space of two pages:—

"The General conceived himself to be the 'man of the situation,'—a little time yet, and, to his profound mortification, he was to figure in the character of a man out of a situation."

But he recurs to the anticipated terror of 1853:—

"The Socialists did, in fact, look forward to the approach of the Presidential election in 1852, as the signal for a general outburst against the indispensable institutions of society, as a declaration of war against property and capital—as the commencement of scenes of massacre and destruction in which, as is truly observed by the writer, the 'question would no longer be to overthrow a government, but society and civilisation, and set the whole of European society in a blaze.'"

Parallels are brought to the aid of the essayist:—

"In order to realise the position of the President, we must look a little into history. If, immediately after the American Revolution, there had appeared a numerous party in Congress, plotting and agitating against the national wish, and for the re-imposition of the yoke which had been shaken off; if leading members of this party were continually going backward and forward between Washington and London, concerting, in the latter country, with the Ministers of George the Third, the measures to be adopted for bringing about a counter-revolution;—again if, in the year 1746, an active and numerous party in the British Legislature were enacting the same part, going over to France, taking instructions from Prince Charles Edward, and then coming back to their places in Parliament to carry out these instructions, and plot for the Stuarts;—in either of these cases, would the American or the British Executive of the day have been held to a very fastidiously literal account as to the steps which it might have found it necessary, in order to avert so great a danger, and deprive the mischief brewers of the power of working out their purposed mischief?"

More than one of the successors of James the Second, then, had a right to shut up the

House of Commons, silence the Judges, and abolish the Constitution.

"A British Officer" is not a proficient casuist, and deals weakly with the Presidential oath, violated in December. We see no useful purpose to be effected by following him to the end, through a dissertation which, though, no doubt, actuated by the purest motives, is a manifest failure.

*The Golden Dagon; or, Up and Down the Irrawaddi: being Passages of Adventure in the Burman Empire.* By An American. New York, Dix & Co.; London, Low & Co.

THERE was small need for title-page to specify the country of this traveller. The florid style in which his book is written has of late become generic, and as clearly indicates the American on a journey as certain awkward Germanisms do the newest English adorer of John Paul Richter. Brother Jonathan cannot, it seems, now take the most commonplace tour without setting forth in the style of *Lochinvar*—irresistible in love, invincible in arms. The journey made by our physician, whose book we have been here consulting, was anything but an ordinary one. It needed no extra splendour of description; yet he has obviously strained epithet and period under the idea of making them bear proportion to the magnificence of the perils described and to the strangeness of the scenes and the creatures among whom he was thrown. It is long since we have met with so very florid and fine a travelling doctor as this; but in spite of "his laces and his graces," he is amusing as a companion, and his book—even if its narrations be taken with many grains of doubt—is well worth reading.

So far as we can come at the truth which lies beneath the flowers of rhetoric, our American Doctor was looking out for a "berth" at Hong-Kong, and weary of that filthy and intolerable place, when he was offered a cruise in the East India Company's steam-vessel *Phlegethon*, "then on her return to Calcutta from an expedition in the Chinese seas to destroy piratical junks and disperse the long-tailed buccaneers,"—her surgeon having accidentally been drowned. "The *Phlegethon* was a small, flat-bottomed iron steamer of light draught," with a couple of hundred men for crew, "one fourth of whom were Lascars and Malays." She had "already become somewhat famous" by a dashing affair with "a formidable fleet of piratical junks in the Chinese waters," and, in short, seems to have been as nimble, capably manœuvred, and mischievous a craft as if she had been expressly built to figure in one of Fenimore Cooper's marine romances, and to take our quick-blooded American to sea in search of adventures. No sooner had he stepped on board than they were off for Singapore. Here they arrived just after the wholesale massacre committed in a British barque by a Malay crew, whose vengeance had been stirred by a blow dealt to one of their native officers by the white mate,—it being one of the articles of their service and superstition that "blows to a free Malay can only be struck by a Malay." Here, too, our Doctor indulges in a ballad about a mermaid, which we willingly make over to the interpretation of Mr. Emerson. At Penang, he came in for what he calls "the steeple-chase of Death," by happening to be there when "a Malay ran amok."—

"The fellow—a familiar vagabond who hung about the skirts of the town—had been bamboozled for a theft. Next morning, even as the golden sun began to glorify the garden, he snatched his wicked krees, and with black locks streaming in the astonished air, and back and loins bare and slippery with palm oil, with staring eyes, and visage all-bedeviled, crazed

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with shame and spite, and drunk with opium, he reeled like a mad dog, down the thronged lanes between the bamboo hedges, where blind old men, unwitting of the horror, crept from hut to hut, and maidens came singing from the groves with great plantain clusters on their heads, and shiny brown youngsters ran races for cocoa-nuts."

From Penang the Phlegethon started to be of use as "tender, pioneer, pilot, and messenger for the larger ships of Her Majesty's and the Indian navies" in the Burmese war,—during the course of her service doing a pretty good stroke of business on her own account. Every "knot" of water and every furlong of land yielded pictures. Take, for instance, the following view of Moulmein, the first Burmese village arrived at, and which the American gives as a type of Burmese villages.—

"Select an easy, rolling slope, with knolls and tangled thickets, gently declining from a range of heavily-timbered hills. Flank it on either side with interminable jungle, affording secure cover for the various forest life. In front of all, train a wide, rapid, darkly-discoloured stream, abundantly stocked with alligators, water-oxen, and other such fishy game; and fill up your background with teak-forests and remote mountains, with here and there some paddy-fields between, which shall pasture your wild elephants. Cover your ground with creepers, cactuses, canes, and various tropical vegetation in a wilderness of profusion. In among these, plant your native bamboo huts as thickly as you can, and with picturesque freedom of arrangement."

There are caves some twelve miles to the north of Moulmein, and the ship's crew set off on elephants to pic-nic there. Three pages or more are devoted to the description of the difficulty and fun of getting on the back of one of these huge animals. To complete the pleasure and barbaric splendour of the ride, "our elephant, shortly after emerging from the jungle," indulged his outside passengers by crushing under foot a huge boa constrictor—a "vast length of splendid ugliness, gorged, torpid, motionless, not coiled nor vermicular, but outstretched, prostrate, and limp"—that laid itself, it would seem, in the way, precisely in order to treat the tourists to a bit of sport. The caves, when reached, were curious enough in their grim, idolatrous way:—

"Some dozen or so of Burmese ragamuffins, who did a small business in torches for such excursion parties to the Caves, had accompanied us from the ferry, bearing baskets of bamboo fagots armed at one end with swabs of tow, and dipped in petroleum. Lighting these, and each man taking one, we mounted the steep, tortuous, and slippery foot-path of damp, green stones, through the thorny shrubs that beset it, to the low entrance of the outer cavern. Stooping uncomfortably, we passed into a small, vacant antechamber, having a low, dripping roof, perpendicular walls, clammy and green, and a rocky floor, sloping inward through a narrow arch to a long, double, transverse gallery, divided in the direction of its length, partly by a face of rock, partly by a row of pillars. Here were innumerable images of Guadma, the counterfeit presentment of the fourth Boodha, \* \* all of the identical orthodox pattern, with pendulous ears, one hand planted squarely on the knee, the other sleeping in the lap. \* \* Between colossal stalactites at either end of this gallery, we passed into two spacious and lofty chambers, nearly symmetrical in conformation and dimensions, separated, like the twin galleries, by alternate pillars and piles of rock. Our entrance awoke a Pandemonium. Myriads of bats and owls, and all manner of fowls of darkness and bad omen, crazed by the glare of twenty torches, startled the echoes with infernal clangour."

Our physician sojourned for some months at Moulmein. In those primitive regions to become a householder is neither a tedious nor an expensive process. In four days a bamboo house, consisting of a large apartment, two smaller ones, a bath-room, a wide verandah, and "offices" (that is, kitchen, stable, and servants' rooms), can be built for the cost of one hundred

dollars. The tenants of such pleasant places, however, must hold their own against thievery, assassination, and arson. A lodgment among such agreeable neighbours was not a bad apprenticeship for an expedition up the Rangoon river, at the mouth of which the Phlegethon arrived on the 8th of January, 1852. From this point the plot thickened so suddenly and so intricately, and the adventures described are so numerous, that we shall loose the thread of connected narrative, and merely take such pictures and "passages" as are the most manageable for our purpose. The following is sufficiently spirited and bright:—

"I retain a moving recollection of the first war-boats I saw at Rangoon, when belligerent messages were beginning to be bandied between the Commodore and the Governor, who, inspired with Dutch courage, had summoned a flotilla from Prome. One morning thirty of these gilded craft (the Quartermaster's officer has described them well) came down the river, and approached the town in long-drawn file. Red flags fluttered in the bow and stern of each, spears glittered, and innocent-looking muskets. A thousand paddles, wielded by two thousand vigorous arms, swept the water as one, 'falling in cadence' with the monotonous songs of the steersmen. A thousand triumphal gongs were banged as though they were about to sit down to simultaneous dinner at a thousand Burmese Astor Houses."

These Burmese *Bersekors* executed an impetuous chorus (with ballet) in disparagement of their invaders:—

Burmah-man strong man;  
Hum, huro, hah!  
Kumpony-man no can;  
Hum, hum, hah!  
Burmah-man run fast;  
Hum, hum, hah!  
Kumpony-man come last;  
(An innocent compliment.)  
Hum, hum, hah!

Of course, a very few revolutions of the paddles of the Tenasserim made an end of this naughty squadron.

"Later in the progress of the war, a superb specimen of these war-boats was sent to the Queen. It was discovered by some of our men hauled high and dry in the jungle, on the left bank of the river as we were descending from Prome. Some idea of its dimensions can be formed from the fact that it seated a hundred rowers. The stern was spread out like the tail of a graceful bird; and the sides, above the water-line, were chaste carved in a style of art unapproachable out of Burmah, where skill in wood-carving is the most esteemed and lucrative of the handicrafts. The whole was elaborately gilded within and without, and carved ornaments were left in their places lashed to pins with thongs of cane, no rowlocks being used."

Let us now draw on our American's book for a specimen of a human creature:—the Commodore of the King's ship, taken early in the Burmese War, who, "being troubled with no scruples of loyalty," was persuaded without much difficulty to transfer his services to his British captors; and became pilot in ordinary, interpreter, go-between—"one of the most consummate villains and useful men on earth." Here is his portrait taken at a subsequent period, when he had donned his full diplomatic costume, in order to bring to their senses the people of a recusant village, Pontalong:—

"Abdoolah's costume was picturesque. \* \* On his back he sported a pea-jacket, originally made for a very tall man, with very long arms and a very low waist, and remarkably narrow between the shoulders; for Abdoolah had cut out a triangle from between the shoulder-blades and spiced in a broad slice of Turkey red—by which private bit of vanity he could be distinguished with a good glass at the distance of a mile. To the modest half-dozen of regulation buttons which, in the beginning, adorned his elaborate composition, he had added two rows extraordinary of the same, with the lion on them, if anything, more rampant than usual. Somebody had given him a rusty epaulette, which, with a sharp eye to symmetry,

he had hung on to his collar behind, precisely amidships. For his nether man he affected the Burmese costume. \* \* On reaching his short, sturdy legs he became British again, and those brown pillars of the Abdoolah constitution were planted—no doubt, for the sentiment—in a pair of uncommon Wellingtons. \* \* On his chest, which, between knocks and the weather, was actually parti-coloured, he had the scars of three old gashes, about which he told a different story every time you asked him how he got them. On his head—I had well nigh forgotten that—he sported a palm-leaf hat immensely wide in the brim, with three gold bands an inch or two apart, and a red rag sticking out at a hole he had made in the crown. You may complete his outfit with a broad black belt, clasped by a brass buckle as broad as one's hand, wherein were stuck a pair of ship's pistols and a dhar, more familiar to his hand than a cutlass. Then caricature his heels with a pair of brass spurs, into which he had been fooled by a sharp ensign."

The last adventure that we can advert to in this book is contained in the last chapters, which tell how the writer, when close to Pegu, was smitten with a *coup de soleil*. This struck our Doctor at a critical moment, when his comrades and the natives were coming to close quarters. He was in a boat when he was stricken.—

"I heard the beating of the tomtoms along the land; I heard the same multitudinous hoo-hooing, baying, wailing, and it filled me with irrepressible horror at times, while at others it excited me to madness. By degrees I became more quiet, and, as soon as it was safe to do so, I was removed from the cutter to a large Burmese rice-boat, housed over with mats, and capable of containing from a hundred to a hundred and fifty persons. This floating house had windows and doors, and had been fitted up with hospital traps of every sort—a complete surgeon's and apothecary's outfit. Here I was laid upon a doolce, stripped, and water poured on me by the bucketful, especially over my head and breast. The doolce was stretched in the middle of the boat, between the doors and windows. Occasionally, I relapsed into insensibility, but under the medical treatment, which was vigorous and pertinacious, I recovered sufficiently, every now and then, to recognize the faces and voices of the two medical officers who had kindly remained in charge of me, as well as the doolce-bearers—half-naked Hindoos, who belonged to the hospital department."

After awhile, all the able hands were called off to join in the fray, leaving our hero as helpless as *Ivanhoe* in *Torguistone*, watched, however, by no *Rebecca*, but only by a little "cabin-boy of the frigate Fox." The fight began to grow fierce and furious,—the sound of the guns was found excruciating to one in the excited and irritable state of the sick man.—

"How long the engagement lasted, it is, of course, impossible for me, under circumstances of such confusion, and even delirium, to remember; but presently there was a pause; not a gong was to be heard; that dismal slogan was no longer to be caught; the artillery and musketry were still; all was perfect silence. The doolce bearers were squatting around on their haunches, and one or two of them had lighted hubble-bubbles. The boy went to the door, and, presently returning, whispered to me, seeming anxious to communicate something important; but, in my condition then, I could not understand him, and hardly gave him my attention. Then there was a stir among the coolies—a quick expression of alarm; they laid down their hubble-bubbles, and went to the windows on the side next the bank. Immediately they rushed back in great confusion and terror, crying: 'Burmee, Burmee man; Sahib, Sahib, Burmee man!' The boy again went to the door, and, as he spoke, I could hear their shouts. They had come from below, probably, to assist their friends, but had taken such care to keep at a safe distance from our men, that they had blundered upon this boat in its exposed and helpless situation. There was hardly an appreciable interval between the announcement of their presence and the discharge of their muskets. The roof of the boat was quickly perforated in every direction, and bullets whistled

about the bed; they struck the timbers over my head, and by my side, and, more than once, struck the bed itself. With a scream of terror, the doolee-bearers leapt into the water, and then I was alone with the boy. For a minute or two, there was a pause in the firing, the attention of the Burmese being distracted by the panic of the Hindoos; but it was immediately resumed, this time directed upon the swimming coolies. Now, remember that I was stark naked, intensely excited (except at blessed moments of insensibility), in a high state of cerebral exaltation, reckless of danger, possessed by a sort of devil resembling *mania a potu* in all its phenomena. The little boy, now my only companion, preserving wonderful self-possession and calmness of demeanor, came to me, seized me with both hands, and shook me hard, as if to wake me. He cried: 'Get up, sir; get up, sir; no time to lose now!' and asked me if I could swim. I answered, 'Yes,' he all the time dragging over my arms and legs a pair of pilot-cloth trousers and a pea-jacket, after which he led me—almost carrying me, feeble as I was—to the side of the boat furthest from the Burmese, who, probably on hearing his exclamations, had resumed their firing, and were rapidly drilling the roof, but still afraid to come down upon the boat, perhaps suspecting an ambush. He led me to the door, and pointed to where, some five or six hundred yards up the stream, our boats were aground, in charge of seven or eight men, under command of a midshipman. Remember, now, that all our force was engaged at the town of Pegu (but how far off, or in what direction that lay, I knew not then); that there had been only a pause in their firing, which by this time was resumed with increased rattle of musketry and roar of cannon. Pointing to the boats, the boy asked me if I could swim so far. I replied, 'Yes,' and asked him if he also could. He said, 'Yea,' I then plunged into the river, and struck out in the direction of the boats, bidding him follow close behind me. I imagined at the time, though now I know it to have been but imagination, that I heard him leap in after me, and I continued to fancy, not only that I heard him striking out and blowing the water, as swimmers do, but that I even saw him; and I spoke to him frequently, believing him to be at my side. The Burmese, perceiving me as I made the plunge, instantly redoubled their fire, and bullets fell thickly around me. I could hear them hiss close by my head and back, pelting the water like nuts thrown upon the surface by the hand. Fortunately, the tide was in my favour, and I swam rapidly, being at all times an expert swimmer. Now I seemed to recover my presence of mind, and to have the balance of my nerves restored. I became perfectly calm, unalarmed—master of myself in every respect—with more self-possession and a cooler comprehension of the circumstances surrounding me than I had ever had before in all my life: nor can I refer all of this to other than almost supernatural influences, though, of course, something is to be attributed to the cooling agency of the water."

The above is only the beginning of a long escape-scene—too long, indeed, to be manageable in our columns. In the accumulation of breathless perils evaded, it beats any half volume of Cooper's most savage romance devoted to the deliverance of his heroine, her *confidante*, her lover, and *Leatherstocking* from the irate and cunning tribe of Red Men that had sworn to torture all four to death so soon as a new day came. Whether the narrative be the plain truth, or a small piece of reality enriched with romantic embroidery, we are glad that the narrator came off "with a whole skin" to write his book,—to commemorate his hair-breadth 'scapes, to count up the hearts he broke, and to dedicate it, with all its truth and tinsel, its myths and morals, and with all "gratitude and affection," to his wife. Such dedication, we presume, may be considered as equivalent to a notification of the medical Pilgrim having hung up staff and scallop-shell, and taken to a soberer round of practice in some American town or settlement than he went through during his cruises "up and down the Irrawaddi."

*A Comparative Grammar of the Dravidian, or South-Indian Family of Languages.* By the Rev. R. Caldwell, B.A. Harrison.

It may justly be said that few sciences require more lengthened and profound study than Comparative Philology. Before we pronounce a man qualified to compare a class of languages, we may reasonably expect him to have mastered them individually. He should be intimately acquainted with their grammatical structure, have repeatedly poised and examined their idiomatic phrases, and possessed himself of their vocabularies to such an extent that a kindred sound would at once awaken a succession of cognate echoes in his memory. Then, and not till then, will there be reason for confidence in a guide through the perplexing maze of lingual affinities when we know him to have traversed and re-traversed the ground so often as not to be deceived by the thousand cross-paths which are for ever misleading the beginner. But such guides are, and must be, rare. In sober truth linguistic attainments are too often grossly exaggerated. Men are said to know ten, fifteen, nay, twenty, languages, and the saying passes unquestioned, for who is to test their proficiency? There are not wanting those who will undertake in a few weeks to affiliate a number of American or Australian dialects, just imported within reach of civilized scrutiny; yet a little reflection would show the absurdity of all this. The classical languages demand the study of at least ten years, and how seldom are they thoroughly mastered! How few men are at the same time good French, German, and Italian scholars; and if such are the difficulties of cognate idioms, what must be those of languages differing in their phonic system, in grammatical structure, and in all other points, from our own, as, for example, the Chinese, the Arabic, Turkish, Telugu, or Tamil? We may be sure, therefore, that those who pretend, in the present state of philological science, to classify vast groups of languages are, indeed, simply pretenders. It is true that some acute minds possess a peculiar facility for grasping the most prominent points of resemblance between members of a lingual family. Such men are entitled to form comparisons and draw inferences as to that circle of dialects to the study of which they have devoted themselves; and their conclusions may in the main be accepted. But no sooner are details carefully investigated by those who, from having restricted themselves to a narrower field, are necessarily more exact, than a multitudinous array of errors is sure to appear. Such being the case, the readers of Mr. Caldwell's book will not be surprised that, in the numerous references which he makes to the researches of Prof. Max Müller and other comparative philologists, he almost invariably proves them to be in the wrong. The secret of this is easily penetrated. Mr. Caldwell is writing of a very limited family of languages, with the leading members of which he is intimately acquainted, while those whose opinions he combats probably could not utter or understand two sentences in any of them. We think it would be more conducive to the real interests of science if linguists would confine themselves to the limits of the possible. He who, after writing well on, for example, the Indo-European tongues, seeks to be an oracle on the Scythian languages also, will not only fail, but, perhaps, waste the time of others in setting him right.

The views entertained by Colebrooke and the orientalists of his time as to the derivation of all the languages of India from Sanskrit, have long since been proved erroneous, and do not now need to be refuted. Certain it is, that after

passing the Vindhyan mountains, which form the northern boundary of the Dakhin, a stratum of un-Sanskritic dialects crops out, and becomes more and more developed, until in the Tamilian country, Sanskrit may be said to disappear. In fact, with the exceptions of the semi-Aryan Marāthi, all the languages of the Dakhin are un-Sanskritic, and belong to the Scythian family, and all, excepting, again, one or two barbarous dialects, are to be classed as Dravidian. This name, assigned by the Aryans to the Tamil, Canarese, Gujarāthi, Marāthi, and Telugu, may now be accepted as a general term for the lingual group of which Tamil is the representative. Our author enumerates nine Dravidian languages,—Tamil, Telugu, Canarese, Malayālam, Tulu, Tuda, Kōta, Gōnd, and Ku; of which the first three are spoken by ten, fourteen, and five millions of people respectively. He estimates the Dravidian race collectively at 32,150,000, which is probably two or three millions short of their real number. The locality of the Tamil, Telugu, Canarese and Malayālam is well known, and their relationship is too well ascertained to require proof. It is curious, however, that Prof. Max Müller should have been so misled as to believe in the existence of Malabar as a language distinct from Tamil and Malayālam. We need hardly say that such a dialect is purely imaginary. A very curious proof of the derivation of Malayālam from Tamil is furnished by Mr. Caldwell. East, in Malayālam is called *Kirakka*, literally "downwards," and West is termed *Merku*, "upwards," both which appellations must have originated in the Tamil country, which slopes upwards to the Ghāts on the west and down to the sea on the east. In Malabar, on the contrary, this configuration is directly reversed, and but for the Tamil origin of the people and their language must have given rise to a completely contrary nomenclature for these points of the compass. The Tuda and Kōta are languages of insignificant tribes located on the Nilgiri Hills; the Gōnd is spoken in the Nāgpur country, in the eastern part of the Nizam's territory, and in the Sāgar and Narbadda province; Ku is the dialect of Gumsur and of the hilly parts of Orissa. In the numerical estimate these four languages are said to be spoken by half a million of people, but we think it probable that Gōnd alone is the vernacular of three times that number. Mr. Caldwell feels it necessary to establish the fact, that the aforesaid four languages really belong to the Dravidian stem, and enters into the subject at some length in his Introduction, adding also a short paper in the Appendix, to prove that the Tudas are Dravidians. The most favourable verdict, however, that we can accord to him, both as to the extraction and the dialect of the Tudas, is—not proven. The Tudas have borrowed their pronouns, some numerals, and a few words of primary importance from Tamil, but sixty per cent. of their vocables are allowed to be original, and the wonder rather is, how a tribe numbering but a few hundreds should have kept so much of their vocabulary intact, rather than that they should have borrowed a portion of their language from the people by whom they are surrounded. As to the physical appearance of the Tudas, we are again at issue with the author. Even conceding the startling postulate, that mountain breezes can confer hazel eyes, aquiline noses, and curly hair, as well as lofty stature and broad shoulders, it may naturally be asked, why the other Nilgiri tribes have not benefited similarly? The Kurumbas, at least, have been longer on the hills than the Tudas:—why are they such miserable wretches in comparison?

Besides these nine languages, two uncultivated dialects of Central India—the Uraon and the



Rājmahā—appear to have been originally members of the Drāvidian family. It is still more interesting to know that the Brahui contains a marked Drāvidian element. It has been truly remarked by Prof. Bopp, that the three lowest numerals could never have been introduced into any country by foreigners. Between these numerals in Brahui and Drāvidian there is a complete agreement both in the base and in the formative. There is a remarkable identity, also, in the substantive verb, in the pronouns, in many grammatical forms and in numerous vocables. Hence it may fairly be inferred that the Drāvidian people entered India, like the Aryans, from the north-west.

Having settled the locality and relationship of the Drāvidian languages, Mr. Caldwell proceeds to show the antiquity of Drāvidian civilization and the originality of Tamil literature. With regard to Drāvidian poetry, it is a curious circumstance that its rhyme has its seat at the beginning, not at the end of a line, in the consonant which intervenes between the first two vowels. "Often the entire first foot of one line rhymes with the same foot in the second; sometimes the second feet in each line also rhyme; and the rhyme is sometimes taken up again further on in the verse, according to fixed laws in each variety of metre."

The seventh and last section is devoted to glossarial affinities divided into—1. Indo-European, comprising Sanskrit and Extra-Sanskritic; 2. Semitic, and 3. Scythian.

The results of Mr. Caldwell's comparison are briefly as follows:—1st. It is ascertained beyond all further question that there exists in Southern India a compact family of languages, here styled the Drāvidian, of an entirely different character and structure to the Sanskrit or Indo-European tongues. This difference is established by, *inter alia*, the following proofs: Phonic discrepancy, e.g., the use of cerebrals as essential component elements of a large number of primitive Drāvidian roots, so that they are necessary to discriminate one root from another, whereas in Sanskrit their use is for the most part merely euphonic. Further, the entire absence of aspirates, sibilants, and the anusvara from the Tamil alphabet, and the existence thereof of certain sounds unknown in Sanskrit. 2nd. The inflexion of Drāvidian nouns by suffixed postpositions and separable particles as in the Scythian tongues, and not by case-terminations; and the identity of declension in the Drāvidian singular and plural, excepting only that the inflexional signs are added in the singular to the base, in the plural to the sign of plurality. 3rd. The agreement of the Drāvidian dative with the Turkish and Scythian, while it differs from that case in the Indo-European languages. 4th. The existence of two plurals of the Drāvidian pronoun of the first person of which one includes, the other excludes, the person addressed. 5th. The non-existence of a relative pronoun in Drāvidian, its place being supplied by the relative participle. 6th. The situation of the governing word, first in the Indo-European, last in Drāvidian. 7th. The existence of a negative as well as an affirmative voice in the Drāvidian verbal system.

The same proofs which establish the divergence of the Drāvidian and Indo-European languages suffice to place beyond all reasonable doubt the relationship of the Drāvidian and the Scythian family.

A third result at which Mr. Caldwell arrives is, that the Sanskrit has borrowed a number of words and the cerebral letters of its alphabet from the Drāvidian. This is, indeed, turning the tables upon those who derived everything Drāvidian from Sanskrit; nevertheless, we think the case is completely made out.

Those who desire to see how remarkably this evidence is brought to bear in many cases must refer to Mr. Caldwell's book, which is every way worthy of being placed beside the works of Bopp, Diez, &c., and is most deserving of attentive study.

In a work of so much merit it would be invidious to point out small blemishes. The absence of an Index, however, is a great defect, which we trust will be remedied in a future edition.

#### OUR LIBRARY TABLE.

*Jessie Cameron: a Highland Story.* By the Lady Rachel Butler. (Blackwood & Son.)—Those who read 'Jessie Cameron' will desire at once that Lady Butler should continue to write Highland stories. It is a sweet and tender tale, and proves, on the part of the writer, a knowledge of humble life and character which can scarcely exist without a heart-felt sympathy with the joys and sorrows of the poor. This sympathy is abundantly manifested in the romance of Jessie Cameron's loves and griefs and heroism—the heroism, the grief, the love, all equally touching, refined and unaffected. Nothing could be less complex than the story. Its scene is among the mountains, the only Lowland influences introduced being shadows—suggestions of jealousy—thrown across the page. A Highland wedding, a case of poaching and wounding, an episode of broken faith and embittered passion, a rescue from a flood—a number of natural incidents gracefully connected, and drawn to a satisfactory, though pathetic conclusion, constitute the framework of a series of pastoral pictures, delicately coloured, and as fresh as Highland breezes. Lady Butler's heroine is a true Scottish girl, speaking the dialect of the mountains, and, in her charming way, reconciling the Saxon ear even to "mither's richt and ye're wrang," and other violent nationalities of language. No one can take up this very agreeable volume without becoming interested, and following its graceful drama to the end.

*The Wedding Guests; or, the Happiness of Life.* A Novel. By Mary C. Hume. 2 vols. (Parker & Son.)—Life, as depicted by Miss Hume, is a compound of the tragic and the frivolous, of practical jokes, white lace, bride-cakes and misery. When her actors are not in a funeral frame of mind, they are playing the tricks of children; if not engaged in gossamer levity, they discourse with dull propriety on death, and the necessity of being resigned to inevitable woes. The story, as far as its outlines are distinguishable amid the maze of digression, appears to take its rise in a certain wedding-party, at which the guests begin a game of inextricable cross-purposes, Helen, Florence, Cissy, and the other graces of the novel, taking up various attitudes in relation to Horace, Frank, Frederick, Gerald, Bernard, and the several performers of heroic parts. The drawback to the interest of this ingenious combination is, that no cause is clearly shown why Helen should be so miserable about Huntley, or Florence be doomed to lose Frank, or why everyone should be shuddering from time to time, or averting his eyes, or turning pale. Such company is at all times disagreeable, but especially when, in the end, we discover Helen and Huntley married, and dwelling serenely and happily together—unless, indeed, the hysterical paragraphs in the last page indicate a domestic calamity. The husband has been relating to his wife a long dream, full of shadows and radiance and superhuman beauty, and warblings of music and flowers, and dews and garlands and children, when suddenly his listener interrupts him. "Bernard! Bernard! Florence is gone." "Home!" he says, supporting her in his arms. "Yes, home," she replies. "Home! God bless her." "God has blessed her" is the earnest rejoinder. (Finis). The plain meaning is, we infer, that the child has died, and we must say, Helen and Bernard take it very coolly. Throughout the novel a similarly morbid tone prevails, the want of interest in the narrative being compensated for by no power of writing, and little knowledge of life and nature. The histories of most private families would be more romantic than those of the

ladies and gentlemen assembled at Cissy's wedding. There is too much of the dismal, without pathos, in Miss Hume's novel for us to recommend it as wholesome reading.

*Principles of Psychology.* By George Ramsay. (Walton & Maberly.)—Mr. Ramsay has written over the whole of this vast and obscure subject, which he has well separated from metaphysics, on the one hand, and logic on the other. He makes us see what he means, and he does not vex our souls by substituting the mind of the species *German* for that of the genus *man*. To point out how and where we agree and disagree would take more room than we have to give. We cannot even pretend to assign to Mr. Ramsay his place in or on the border of the Scotch School. He is certainly not a *demonstrationalist*,—he does not declare that he has proved the truth of his system by pure syllogism. On the contrary, he attacks Prof. Ferrier for this pretension, and in very few words destroys the claim of the latter to absolute demonstration. Those who attend to the subject will be pleased with Mr. Ramsay's work: and those who differ from him will have the—

Stern joy which warriors feel  
In foemen worthy of their steel.

We will conclude with a slight matter, just fit for a notice which does not go into the material of the work. Mr. Ramsay, describing the conceptualist, describes him as maintaining that "names without conceptions attached to them are a contradiction, that a name must have meaning of some kind, or it is a mere senseless combination of letters, as *pauzofry*." Here the author wanted to write a word without meaning, but, being on the subject of universals, the sounds in *Porphyry* (the philosopher, not the rock) came into his head, and naturally enough, but without their meaning.

*The English Harmony of the Four Gospels: in Paragraphs and Parallelisms: with the Variations of Ancient Manuscripts and Versions, Marginal References, and Critical and Explanatory Notes.* (Allen.)—This is not a Harmony in the sense of an attempt either to present the events recorded in the Gospels in *extenso* in their chronological order, or to exhibit their succession in parallel columns. Each of the Gospels is printed separately and continuously,—although between the different chapters and sections the passages in the various Gospels are noted in which events, supposed to have intervened are recorded. This plan, besides the labour which it entails on the reader, renders an exact chronological arrangement extremely difficult, if not almost impossible. Besides, the typographical arrangement of the pages appears to us both confusing and arbitrary. The reader will find it difficult to thread his way through this Harmony,—more so to become familiar with it. If he succeed, his labour will be inadequately rewarded. The chronological arrangement adopted is mainly—almost wholly—that of Newcome's 'Harmony of the Gospels'; the typographical is largely borrowed from Bishop Jebb; the textual variations are principally those of the MS. preserved in the Vatican, and may be found in any good critical edition of the New Testament, and the notes are almost entirely compilations—and those not always the best selected or the most striking. But the author fully acknowledges his obligations. Altogether, this 'Harmony' appears like the notes which a diligent student of the Gospels could make during the course of his reading, but we could scarcely consult or recommend it for critical or exegetical purposes. However, it bears testimony to considerable assiduity and to much careful study, and it holds out some promise of perhaps more extended and lasting contributions. Being an 'English Harmony' it may prove interesting and useful to those who are unacquainted with the original Greek.

*Travels of Rabbi Petachia of Ratisbon, who, in the Latter End of the Twelfth Century, visited Poland, Russia, Little Tartary, the Crimea, Armenia, Assyria, Syria, the Holy Land, and Greece.* Translated from the Hebrew, and Published, together with the Original, on opposite Pages. By Dr. A. Benisch, with Explanatory Notes by the Translator and W. F. Ainsworth, Esq. (Trübner &

Co.)—Rabbi Petachia was a rich and learned Jew, whom the desire to visit his co-religionists in "the lands of their dispersion," induced to undertake the journeys of which this tractate is an account. The itinerary itself has not been preserved, and the present is only an abridgment or compendium of it, made by Scheda the Pious. Like the work of his learned co-religionist, Rabbi Benjamin, of Tudela, to which, however, the present is much inferior in intrinsic value, it abounds in notions and legends current in the Synagogue during that age. The intrinsic value of the work of Benjamin has, among others, been lately attested by no less an authority than Prof. Robinson. The labours of scholars—such as Zunz and Carmoly—have made a curious and interesting branch of ancient Jewish literature, the Itineraries, generally acceptable to scholars. Interesting notices of them are also given, in a more compact form, in Frankel's 'Monatschrift' for 1852, p. 523, *et seq.* Rabbi Petachia's 'Travels' had formerly been translated into Latin by Wagenseil, into French by Carmoly, and into German (with notes, Furth, 1844) by Ottensmeyer. The Hebrew text of this, the first translation into English, follows that of the Furth edition, which in turn is a reprint of that of Altdorf. Dr. Benisch's version is faithful and elegant, and the notes are valuable. Besides the antiquarian and literary interest attaching to this tractate, it may also prove useful to the student of Rabbinical Hebrew, from "the happy medium which it holds between the pure Biblical Hebrew and the mixed Chaldaic idiom."

*The Stepping-Stone to Natural History:—Vertebrate; or, Back-boned Animals.* By James Owen. (Longman & Co.)—This little work consists of a series of questions,—the answers to which are evidently intended to be got by heart by the pupil. Such a course might, perhaps, be found of advantage in the hands of a judicious teacher. But there can be hardly a greater mistake made in education than to suppose that Natural History can be taught by books alone. Unless specimens are presented, or carefully-executed drawings, or diagrams, are described, to the pupil, little or no real progress can be made in this study.

*A Simple Catechism of the Animal, Vegetable and Mineral Kingdoms.* By Charlotte O'Brien. (Relfe Brothers.)—If it be thought worth while to teach children natural history, they should at least be taught correctly and in accordance with the science of the day. At the present time we do not regard oysters as worms or potatoes as roots; and a book which encourages such errors we cannot recommend for elementary instruction.

*Wac Yang Jin: Eight Months' Journal kept on Board one of H.M. Sloops of War, during Visits to Loochoo, Japan, and Pootoo.* By A. L. Halloran, Master, Royal Navy. (Longman & Co.)—This is a short and simple narrative of a cruise from Shanghai to the Loochoo Islands and Japan and back, and so to Hong Kong, where the author was invalided. There is not much incident and nothing very new in the book, but those who have not read the larger and more important works on China and Japan may be amused with a perusal of it. Mr. Halloran's Journal commences on the 23rd of February 1849, when the sloop of which he was master sailed for Loochoo to get off a merchant vessel, which had struck on a coral bank. The attempt failed, but afforded the Loochoo Islanders an opportunity to petition for the removal of a missionary named Bethleen from among them, which they did with a fervour rather scandalizing to us Christians. Their petition was rejected; but as they kept the good man a close prisoner in his own house, it does not appear that his stay could have been of much benefit either to himself or to the islanders. Mr. Halloran praises the Loochoo ladies, "whose tasteful dresses, fine figures, bright eyes and pretty faces made him wish for a better acquaintance, and heartily disgusted him with the exclusive jealousy of their stupid government." The notice of the Japanese is very brief. The only trait in their character which we do not recollect being mentioned before, is their aversion to unsheath a sword, which they say must never be done without its tasting blood. If this be the case one would think that their blades must soon become too rusty to be

very formidable, as, like Baillie Nicol Jarvie's claymore, it would be impossible to draw them.

*The Early Dawn; or, Stories to think about.* By a Country Clergyman. (Griffith & Farran.) A great deal of this book is too much in the old style of the *Penny Magazine*,—full of stiff and dry facts. The didactic intention is too preposse and prominent to make it pleasant reading. "All in the Dark" is an exception to the rest,—the anecdotes are interesting, and the story of the two adventurers in the mammoth cave is very striking. The young reader, however, will be sure to ask several questions, for which the author was in duty bound to provide the answer. He ought to have told us where the mammoth caves are to be found,—"North America" merely is a somewhat wide locality:—also, one wishes to know who the two travellers were, and what were their names,—and in what year they made their hazardous attempt. A reference to the book whence the fact is taken would have been satisfactory,—for a matter of fact the story is left far too vague.

*The Nature of Christ's Presence in the Eucharist; or, the True Doctrine of the Real Presence vindicated,* is a massive dissertation in two volumes, purporting to be a reply to the arguments of Archdeacon Denison, Mr. Wilberforce, and Dr. Pusey. The writer, Mr. William Goode, curate of St. Margaret's, Lothbury, traverses the whole breadth of the controversy, cross-examining a multitude of ancient and modern divines.—Dr. Steere's *Essay on the Existence and Attributes of God*, though less expanded, is equally elaborate. It appears to have been intended as a prize essay.—Among works upon a different scale, *Sunday the Rest of Labour*, by a Christian, is an attempt to settle a troublesome question upon a rational basis.—*Gothold's Emblems; or, Invisible Things understood by Things that are Made*, constitute a series of religious *gesta*, partly allegorical, partly fabulous, linked by the moral history of the imaginary Gothold. They were written by the famous Christian Scriver, of Magdeburg, and have been agreeably translated from the twenty-eighth German edition by the Rev. Robert Menzies.—The Rev. Joseph Jones has published a volume of *Christian Meditations; or, Brief Remarks on Religion*,—the Rev. G. Arden a set of *Scripture Breviaries, arranged for Use by the Bed of Sickness*,—the Rev. W. G. Blaikie, a writer of biography, entitled *David, King of Israel, the Divine Plan and Lessons of his Life*.

**YEAR-BOOKS.**—A few more year-books and miscellaneous wait to be announced. Among these we have Mr. Dod's *Peagee, Baronetage and Knightage for 1857*, in its fresh pink cover and its clear light type, carefully re-edited and enlarged, so as to form a necessary companion to the man of reading and the man of business most days in the year,—Webster's *Royal Red Book*, with its well-known features of improvements,—that enormous repository of information on all subjects connected with the sister isle, *Thom's Irish Almanack and Official Directory of the United Kingdom*,—*The Post Office Almanack and Insurance Directory*, giving lists of projected insurance associations,—*The London and Provincial Medical Directory*,—*The Medical List, or English Medical Directory*,—*The Board of Health and Burial Board Officers' Pocket Almanack and Guide*,—Mr. Charles Mitchell's *Newspaper Press Directory and Advertiser's Guide*,—and the *Rural Almanac and Sportsman's Illustrated Calendar for 1857*, edited by Christopher Idle. We have also on our table a *Map of London*, from the press of Mr. Stanford, Charing Cross, showing the new postal arrangements,—*A Diary for the Dairy, Piggery and Poultry Yard for 1857*, by an Essex Amateur,—*The Business Man's Note-Book and Desk Directory for the Year 1857*, edited by James Hogg, jun., and accompanied by a useful series of tables. Messrs. Bradshaw, the Englishman's "guide, philosopher and friend," have issued in a corpulent pocket volume a *Descriptive Railway Guide and Illustrated Handbook of England, Wales, Scotland and Ireland*, accompanied by numerous plans of towns and districts. The volume is constructed on the principle of the well-worn 'Continental Guide' of the same publishers.—Messrs. Houlston & Stoneman have

completed another volume of *Orr's Circle of the Sciences*, containing 'Mechanical Philosophy.'—*The British Workman* has also completed another volume, "at considerable pecuniary loss," says the editor in his Christmas announcement.

## LIST OF NEW BOOKS.

Adcock's Engineer's Pocket-Book for 1887, 12mo. 6s. roan tuck.  
Bermuda, Colony, Fortress, and Prison, by a Field Officer, 12s. 6d.  
Bonar's Hymns of Faith and Hope, 6s. 3s. 6d. cl.  
Book and Its Story, by L. N. R., 10th edit. cr. 8vo. 2s. 6d. cl.  
Calcott's Little Arthur's History of England, new edit. 2s. 6d. cl.  
Child's Autumnal Leaves, cr. 8vo. 7s. 6d. cl.  
Coleridge's Poems, new edit. 6s. 3s. 6d. cl.  
Deane's Manual of Household Prayer, 18mo. 2s. 6d. cl.  
Epistle to Hebrews compared with Old Testament, 2nd edit. 3s. 6d. cl.  
Euripides' Five Dramas, English text, by Arnold, 12mo. 12s. 6d. cl.  
Evans's Lectures on the Book of Job, 8vo. 6s. 6d. cl.  
Glen's The Poor Law Guardian, 3rd edit. 12mo. 3s. 6d. cl.  
Hall's Interlinear German Reading-Book, post 8vo. 2s. 6d. cl.  
Harford's Lives of Michael Angelo Buonarroti, Savonarola, Raphael and Vittoria Colonna, 2 vols. 5s. 6d. cl.  
Hassall's Adulterations Detected, post 8vo. 12s. 6d. cl.  
Historia Sententia, 6s. 3s. 6d. cl.  
Illustrated London News, Vol. 23, fol. 30s. cl. gilt.  
Jameson's Sacred and Legendary Art, 3rd edit. 2 vols. 5s. 6d. cl.  
Jay's Evenings with Jesus, 8vo. 6s. 6d. cl.  
Kane's U.S. Grinnell Expedition in Search of Franklin, 18s.  
Lorrimer's Letters to a Young Master Mariner, new edit. 5s. 6d. cl.  
Midland Florist (The), Vol. 10, 12mo. 4s. cl.  
Neill's Composition and Elocution, cr. 8vo. 1s. 6d. cl.  
Parlour Library 'James's My Aunt Pontypool', 1s. 6d. bds.  
Price's Fire and Thief Proof Depositories, 6s. 8vo. 2s. 6d. cl.  
Rambles round Nottingham, Vol. 1, cr. 8vo. 5s. 6d. cl.  
Roger's Modern Scottish Minstrel, Vol. 4, cr. 8vo. 5s. 6d. cl.  
Sayer's Despatches, &c. relative to War with Russia, '54-'60, 2s. 6d. cl.  
Sheppard's Foreign Sacred Lyre, 6s. 3s. 6d. cl.  
Sherwood's History of Susan Gray, new ed. 6d. 8vd.; 1s. cl.  
Sophocles' Five Dramas, with English Notes, by Arnold, 12mo. 10s. 6d. cl.  
Sketches by Curcio, 8vo. 10s. 6d. cl.  
Slaughter's Railway Intelligence, No. 9, Dec. 1856, 8vo. 10s. 6d. cl.  
Strait's The Feminine Soul, 6s. 3s. 6d. cl.  
Smith's Elementary Treatise on Plane Geometry, royal 8vo. 6s. 6d. cl.  
Smith's Little World of London, cr. 8vo. 7s. 6d. cl.  
Thom's Religion, Science, and Literature, 2s. 6d. cl.  
Thorp's Flowers of Friendship, 4to. 10s. 6d. cl.  
Vieary's Pencilings in Poetry, post 8vo. 6s. 6d. cl.  
White's India, 2nd edit. by J. Y. Johnson, cr. 8vo. 7s. 6d. cl.  
White's Outline of the History of Rome, 12mo. 1s. 6d. cl.  
Wilkins's Manual of Latin Prose Composition, cr. 8vo. 6s. 6d. cl.  
Wilkinson's Domestic Habits of Ancient Egyptians, cr. 8vo. 7s. 6d. cl.  
Winlow's (Mrs. Mary) Memoir, by her Son, new edit. cr. 8vo. 7s. 6d. cl.  
Wordsworth's Earlier Poems, Preface and Notes by Johnston, 6s.  
Wordsworth's Excursion, new edit. royal 12mo. 3s. 6d. cl.  
Wordsworth's Poetical Works, new edit. 6 vols. 6s. 3s. 6d. cl.

## ABBEE EASAROE.

GREY, grey is Abbee Easaroo, by Ballyshannon town. It has neither door nor window, the walls are broken down;  
The carved stones lie scatter'd in briar and nettled; bed;  
The only feet are those that come ash across the burial of the dead.  
A little rocky rivulet runs murmuring to the tide,  
Singing a song of ancient days, in sorrow, not in pride;  
The boot-tree and the lightsome ash across the portal grow,  
And heaven itself is now the roof of Abbee Easaroo.

It looks beyond the harbour-stream to Gulban Mountain blue;  
It hears the voice of Erna's Fall,—Atlantic breakers too;  
High ships go sailing past it; the sturdy clank of oars Brings in the salmonboat to haul a net upon the shores;  
And this way to his home-creek, when the summer day is done,  
The weary fisher sculls his punt against the setting sun,  
While green with corn is Sheegus Hill, his cottage white below;—  
But grey at every season is Abbee Easaroo.

There stood one day a poor old man above its broken bridge;  
He heard no running rivulet, he saw no mountain-ridge;  
He turn'd his back on Sheegus Hill, and view'd with misty sight  
The abbey-walls, the burial-ground and crosses ghostly white;  
Under a weary weight of years he bow'd upon his staff,  
Perusing in the present time the former's epitaph;  
For, grey and wasted like the walls, a figure full of woe,  
This man was of the blood of them who founded Easaroo.

From Derry Gates to Droras Tower, Tyrconnel broad was theirs;  
Horsemen and footmen, bards and mead, and mitred abbot's pray'rs,  
With chanting in the holy house which they had builded high  
To God and to Saint Bernard,—whereto they came to die.  
No workhouse grave for him, at least! the ruins of his race

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Shall rest among the ruin'd stones of this their  
saintly place.  
The fond old man was weeping; and tremulous and  
slow  
Along the rough and crooked lane he crept from  
Basaroe.

W. ALLINGHAM.

## HOME CORRESPONDENCE.

*Industrial Girls' Schools.*

Jan. 22, 1857.

THE unexpected notice bestowed upon a few remarks of mine which you had the goodness to insert in the *Athenæum* of the 22nd of November, on the training of girls of the working classes, abundantly proves the painful weight with which that subject presses on society, and the general conviction that the means employed to the end are inadequate, if not wholly erroneous.

Among the various suggestions which have reached me from public or private sources, there is none which appears to me so well calculated to meet the want complained of as that of your correspondent "M. E. P." The whole letter (I assume that none but a woman could have written it) shows that she is thoroughly conversant with the subject, and has thought maturely and soundly on the vocation and the interests of her sex. Her scheme of "Training Families" seems to me unobjectionable; practicable on the smallest scale, and capable of indefinite extension.

But here arises the question, How and why are we come to want to create artificially, and by the special intervention of persons who have no personal interest in the matter, a mode of training which the natural wants of society render so obvious, and so desirable for the parties most nearly interested?

Every farm-house, every small tradesman's family is, or was, a natural "Training Family" for girls, and had an unspeakable advantage over anything that can be artificially created; viz. that the work is earnest and true, and is part of that complex and harmonious whole—a well-ordered household. No work that is to be looked about for or invented, however skilfully done, can, in moral effect, equal this, for it is a portion of real life.

Such training families did exist, do still exist, here and there; but they are daily becoming more rare.

Why? Active and clever women are to be found who would gladly take handy and docile girls into their houses, and give them not only instruction, but food, and, as they became useful, some small matter of wages. These women would offer the best security for zealous and efficient teaching—their own interest in having the work well done. What, then, is the difficulty? The good housewives of this class all allege that it is not they who are unwilling to teach, but the girls who will not be taught. They complain that these are lazy, slatternly, insubordinate, and that their only solicitude about work is how to evade it.

Assuming these complaints to be well founded, What is the cause? And will the matter be better in the "Training Families" proposed by "M. E. P."?

I am convinced that all the perplexities and grievances of mistresses, the inefficiency and recklessness and corruption of servants, and the miserable deficiencies of working men's wives, are only symptoms of a general disorder of our social body (no member of which has a distinct life), and that in order to arrive at a radical cure of any one of these evils, we must go into a complete examination of their mutual relation and common source.

We must show what are the disorders and distortions of public opinion which have, in all classes, led to a state of things so false and artificial as to cause universal discontent and to call for all sorts of ingenious palliatives and heroic struggles to counteract it. We must also inquire what is attributable to economical causes,—over which individuals have as much control as over the winds and waves.

For example, the very existence of a village, in which a thousand women and girls are employed in a factory, while there is no corresponding occu-

pation for men. What can we, with our schools and our institutions, do against such a social monster as that?

There are, however, evils and abuses which, I think, good sense and conscience might to a great extent correct—for they lie within the domain of domestic life and of individual exertion. But before we can entertain the least reasonable hope of any such result, the opinions, tastes and habits of the middle classes must undergo a great change. I say, of the middle classes. The highest classes are too few in number, too far removed, have too many other duties to perform, to act immediately, and in domestic life, on the lower. Let what will be their desire (and in no class I believe is there more conscientious and earnest desire,) they cannot perform the office of teacher, monitor, and example, to their humble dependents.

As for the lower, it is useless to declaim about their vices or shortcomings. It is not they who give the tone to public opinion, who set standards of expenditure, or examples of habit. It is not they who have given a false tone to opinion, nor a false aim and a false direction to education; who have set up false claims to respect, nor false objects of desire, nor false views of happiness. All this has been done for them. We of the middle classes have led, and they have followed.

We have our reward. For their sakes and ours, it is to be hoped that we may retrace our steps, and once more seek the natural and the true.

In the mean time, let me not be understood to throw discouragement on such benevolent and well-conceived plans as that of your Correspondent; nor upon any kind of palliative of the evils which embitter the domestic comforts of the wealthy and bring misery, discomfort, and discord into the house of the labouring man. S. A.

## FOREIGN CORRESPONDENCE.

*Public Instruction in Naples.*

It is so easy to make general assertions, and, again, so easy to dispute them, that I have been at much pains to collect some information bearing on the important subject of public instruction in Naples.

Perhaps it would be sufficient in order to illustrate the views of Government with regard to this fundamental branch of public prosperity, to state this simple fact, that not even the Jesuits have satisfied it—notwithstanding their well-known tendencies, they have been too much in advance of its wishes, and accordingly their journal, the *Civiltà Cattolica*, has been long prohibited. But in order to give you a better idea of the mode in which it carries out its plans, I must descend more into details. In the first place, then, with the exception of two or three, by reason of some special protection or some base compliance, almost every learned man of any reputation has been removed from offices of public instruction, whilst in place of these have been substituted men of acknowledged nullity or of very doubtful merits—Melloni, director of the Astronomical Observatory on Vesuvius, Capocci, director of the Astronomical Observatory of Naples, Prof. Lanza, of the Royal University, as also Costa, Guarini, Gasparoni, Tommasi, &c., have been replaced by Palmieri, Delle Laruccia and others. The first named are men more or less of European reputation,—the latter, with the exception of Palmieri, are unknown to fame, and perhaps happily so, as their works in the opinion of the best judges contain incredible proofs of the ignorance of those Neapolitans who are the most distinguished, and who, one would imagine, might be those whose names are enrolled amongst the forty members of the Italian Society of Sciences in Modena, as for instance, Tenore, Flauti, Delle Chiace, Capocci, and Degasperis: not one forms a portion of the Supreme Council of Public Instruction. That council, formerly under the presidency of Monsignor Dapuzzo (since made Archbishop of Sorrento), is now under the control of Capomazzo, who, though a good and learned magistrate, so thoroughly enters into and promotes all the objects of Government, that his predecessor, a bigotted ecclesiastic, is almost regretted.

This antipathy to learned men has been shown also in the election of members of the Academy of Sciences, and of the Institute of Encouragement. Since 1848 the rule has always been to approve such persons as are duly elected by the Academic body in conformity with their statutes, but by an almost unheard-of procedure, those persons have been refused by His Majesty, and others arbitrarily nominated. It is a curious fact, too, that to one of these unjust rejections is due the preservation of one of the most eminent Professors of the University, Signor Scacchi. When the University was deprived of its most learned and honourable members, the name of Scacchi was on the list of the proscribed. Seeing that he was repulsed from the Academy as one who was suspected by the Government, he conceived some fears for the safety of his old office, and in some way or other managed to save himself. Once having whitewashed himself, he managed to become, but not until five years later, a member of the Academy. Such cases, however, are very rare.

Again, let us trace the narrow spirit of Government, as it is illustrated in the management of the Institute of Fine Arts. A pension has been established in connexion with this institution, to enable young men to study the *chefs-d'œuvre* of Art in the Eternal City. This course, however, supposed to be made in Rome, is, on the contrary, completed by a residence in Naples, through a fear of the Government that bad political principles may be acquired in Rome. So that he who after artistic competition acquires the right of going to Rome, discovers that he has, on the contrary, closed the doors against such good fortune, at least during the continuance of his pension. Young men of the greatest talent, therefore, withdraw from competition for the injurious privilege, as did a young painter called Celestine in the spring of the year, who would have undoubtedly carried off the prize, but who preferred to sacrifice his chance in order to be able to visit Rome and Florence. The students in the Institute of Fine Arts, moreover, who fail in their attendance for one Sunday on the long preaching of the "Congregations" are excluded for a month from the study of the nude, and on a repetition of their offence are thereupon expelled from the Institute. Again, any one who desires to take a Doctor's degree in the University is subjected to the same annoyances of the "Congregations." Amongst other things, he is compelled to produce a certificate of attendance on the preaching for eight continuous months: should he have failed even once, he has to begin afresh the prescribed term. It is true that this obstacle may be surmounted by a false certificate, but it costs four piastres!

Such, too, is the blind aversion to knowledge in this country, that an effort has been made to exclude it from the Military College, where it is so much needed for the necessities of every army. In the first place, the distinguished Professors Amante, Dandrea, Cassola, and others were removed, and afterwards by removing the college to an unapproachable distance a Padula and a Rossi were lost. One word, too, with regard to the Libraries, or it will be sufficient to take the 'Reale Borbonica Biblioteca.' The doors are not opened before ten o'clock in the morning, and are nominally closed at two o'clock, but, in point of fact, generally before. Twice in the week, too, they are closed at one o'clock under the pretence of cleaning the library; and *forte* days innumerable, both royal and religious, occur, when there is no admission. Once, however, having entered the rooms, the difficulty is to find the books, for there is scarcely any arrangement,—and why should there be when so many are prohibited? No person is allowed to have more than three before him at a time, and happy will he be if no objection is made to the use of them, for it is scarcely an exaggeration to say that they are the exceptions where books are not prohibited. Thus not only are Filangieri, Bentham, the 'Bibliothèque Universel de Genève,' for instance, refused, but the 'Kosmos' of Humboldt. At all events, an express permission from Rome must be sought for and obtained to read it. And all these precautions are taken—to use the weak and affected language of the priests—to prevent the lambs from feeding in poisoned pastures!

With regard to Colleges and Seminaries, primary instruction is naturally the first to be opposed or impeded, and I have been informed that infant schools are severely prohibited. To pupils in girls' schools it is prohibited to pass the night there,—a provision which either insinuates, and indirectly teaches, immorality, or else discovers a most immoral social condition, spite of the religious tone which prevails. The seminaries, which were already in a lamentable condition, by degrees are receiving the finishing stroke. Thus the new Bishop of Nola has suppressed, in his seminary, which contained 500 pupils, instruction in mathematics and the physical sciences, it being sufficient, as he says, that his priests should study theology and sacred canons; for those who are not to pursue the career of an ecclesiastic, it is no matter.

Foreigners are sometimes struck at the dearth of literary effort and production in a country so fertile in natural talent. The facts which I have adduced in this article should rather awaken their wonder that in spite of such impediments and persecutions so much is done. Of course my remarks on the state of public instruction might be extended to a much greater length, but I have had a special object in view, that of showing the restrictions which are imposed on the public institutions which are connected with learning. My facts being true,—and from the sources from which I have gathered them I believe them to be so—the worst that one can hear or imagine follows as a necessary consequence, and the state of things can never be improved in Naples until ignorance be attacked in her stronghold.

H. W.

## OUR WEEKLY GOSSIP.

A special meeting of the Council of the Society of Arts has been called for the purpose of considering the following resolution, which if carried may have a very important influence upon the future management of the National Institutions for promoting Art and Science. "The Council are of opinion that the time has arrived, when, in order to give just facilities throughout the United Kingdom for acquiring knowledge in Art and Science, it is expedient that the National Museums located in the Metropolis, such as the National Gallery, the British Museum, the Museum of Ornamental Art, the Museum of Practical Geology, and the Public Museum of Scotland and Ireland, &c., which have already acquired or may hereafter acquire, by Parliamentary votes, specimens of Art and Science should be rendered, as far as may be practicable, useful to, and brought into connexion with the Local Institutions promoting Art and Science throughout the United Kingdom, especially the Mechanics' and Literary Institutions in union with the Society of Arts. And that, for the purpose of discussing and organizing the measures by which this resolution may be carried into effect, the Council should hold on certain fixed days, a series of extraordinary meetings during the ensuing Parliamentary session, to which they will invite the Members representing the Institutions in union with the Society."

To the announcements of forthcoming works contained in our last impression, we must add a few others. Messrs. Smith, Elder & Co. have in the press, 'The Antiquities of Kertoh,' by Dr. Macpherson,—'Friends of Bohemia,' a satirical novel, by Mr. Edward Whitty,—'The Eve of St. Mark,' a romance, by Mr. Doubleday,—and a posthumous novel, by Currer Bell. The same publishers have announced 'The Life of Charlotte Brontë,' by Mrs. Gaskell.—Messrs. Low & Co. have a full list of forthcoming American books. We note, the first and the tenth volumes of the 'Life and Works of John Adams, Second President of the United States,' completing the work,—'Twenty Months on the Andes,' by Isaac F. Holton,—'Autumnal Leaves,' by L. Maria Child,—Dr. Draper's 'Physiology,'—Alger's 'Eastern Poetry,'—the first and third volumes of the Government edition of the 'Japan Expedition,' 4to. plates,—the first volume of Washington Irving's 'Illustrated Library' edition of the 'Life of Washington,'—Mr. Olmsted's new volume of 'United States travel,' 'Texas, or Camp and Saddle Life,'—an entire new book 'On Copper-Mining,'

by Piggott,—and a new edition of Brady's 'Kedge Anchor.'—Messrs. Trübner & Co. have the following works in preparation:—'A Biography of Handel, from Materials never used before,' by Victor Schöcher,—'The Geology of North America,' by Jules Marcon,—'The Aboriginal Languages of Central America,' by E. G. Squier,—'The Indigenous Races of the Earth; or, New Chapters of Ethnological Inquiry, including Monographs on special departments of Philology, Iconography, Craniology, Paleontology, Pathology, Archaeology, Comparative Geography, and Natural History,' by Alfred Maury, Francis Pulszky, and Dr. J. A. Meigs, edited by Dr. J. C. Nott and Mr. G. R. Gliddon,—Patterson's (Founder of the Bank of England) 'Memoir on Central America,' edited by S. Banister,—Trübner's 'Bibliotheca Glottica: Part I. being a Bibliography of American Aboriginal Linguistics,' compiled and arranged by Hermann E. Ludewig, with additions by N. Trübner,—'Climatology of the United States, and of the Temperate Latitudes of the North American Continent,' by Mr. Blodget,—and 'A Critical Dictionary of English Literature, and British and American Authors, living and deceased, from the Earliest Accounts to the Middle of the Nineteenth Century,' by S. A. Allibone.

Mr. Charles Swain, of Manchester, a poet who has sung his sweet carols to the crash of machinery, and wooed the most spiritual of the muses in the most material of cities, has been recognized by Lord Palmerston, in the shape of 50*l.* a year, and an expression of regret—as usual. We share the regret of Lord Palmerston that any circumstances should have compelled him to offer such a man such a reward. But what are the circumstances? We have not heard, as yet, that letters and science have claimed any very large portion of the annual 1,200*l.* placed in the Minister's hands.

The death of Dr. Tatham leaves St. John's College, Cambridge, without a Master. The election rests with the society.

A spirit whispers in our ear,—a lying spirit, we believe,—of certain doings at the Record Office, to which we should be glad to have a safe contradiction. The rumour runs, that the Record Office authorities, in going over the State Papers in their charge, have discovered that some of these papers are in duplicate. The fact has long been known to historical readers, and especially as regards colonial, war, and navy documents; for in early times, when voyages were long and wrecks numerous, all despatches from our agents abroad were sent in duplicate or triplicate for safety; and, in spite of steam, we presume this practice is unchanged. Rumour asserts,—and we repeat our own opinion that such an assertion must be false,—that these duplicates are being destroyed! While the British Museum stands gaping for these precious papers,—not to speak of such eager rivals for the possession, at any price, as the State Departments of America,—it is perfectly incredible that any officer of the Record Office can have sanctioned the waste here implied. We refer to the matter because a report which has reached us would in time reach many others, and a discredited would lie silently against an office which can clear itself by a word. Sir Francis Palgrave or Mr. T. D. Hardy may, if he pleases, stop the rumour near its source.

Some books and collections of Mr. Berry, including the various early editions of Shakespeare's folio, have been dispersed by Messrs. Sotheby & Wilkinson, during the week, at fair prices. The first folio of Shakespeare sold for 47*l.*, the second for 8*l.* 12*s.* 6*d.*, the third for 16*l.*, and the fourth for 6*l.* 18*s.* A second copy of the third impression, but with the seven plays added, and the autographs of several 'lovers of Shakespeare,' was knocked down for 15*l.* The Shakespeare cup, cut from the famous mulberry-tree, sold for 50*l.* A few miscellanies may also be noted:—A copy of Cook and King, 'Voyages round the World,' brought 14*l.* 14*s.*—a 'Chronicle of Englands,' and 'The Descriptoryon of Englands,' by Caxton, sold for 4*l.* 6*s.*—Sir Henry Ellis's edition of 'Domesday Book' sold for 7*l.* 15*s.*—Dugdale's 'Antiquities of Warwickshire,' for 7*l.* 10*s.*—the 'Monasticon Anglicanum,' edition of 1817–30,

for 31*l.*—a black-letter Froissart (1525) brought 15*l.* 5*s.*—a fine copy of Fuller's 'Church History,' sold for 7*l.* 7*s.*, and the same writer's 'Worthies,' for 8*l.* 15*s.*—a set of Mr. Pickering's 'English Liturgical Service Books,' brought 12*l.* 15*s.*—a copy of Hakluyt's 'Voyages,' second edition, brought 9*l.* 15*s.*,—and a copy of Holinshed's 'Chronicles' sold for 6*l.* 7*s.* 6*d.* The four days' sale realized 1,882*l.*

The question of big head or little head, tolerance or intolerance, in America, is one we refuse to open any wider in our columns. M. Golovin has had his word: Mr. Squier has been heard in answer; and we have considered the correspondence addressed to us on the subject from other quarters. One point only seemed left vague, the existence or non-existence of an American edition of Mr. Dickens's 'American Notes.' This point is cleared by a book-list issued some months ago by the Harper Brothers,—and obligingly forwarded by a Correspondent. There is a New York edition of the 'Notes,' which M. Golovin may purchase for something less than sixpence.

An interesting return of the vital statistics of the Metropolis during the past year has just been published by the Registrar-General. In the 52 weeks terminating on the 27th of December, 44,159 boys and 42,674 girls were born, and 28,894 males and 27,892 females died. Assuming the population in the middle of 1856 to have been 2,616,248, the mortality during the past year was 22 in 1,000, which is lower than in any year except 1850, when it was a little under 21 in 1,000. It is computed that, with the addition of soldiers and seamen who have returned from the seat of war, the population of London at the close of 1856 was 60,000 more than it was at the close of 1855. The meteorological conditions of the past year were generally favourable to health. The mean temperature at Greenwich was 49° 1', which approximates closely to the average obtained from a long series of years. Considerably less rain fell in 1856 than during previous years. The total fall was 22 inches, whereas the average of 40 years is 29 inches. Small-pox has greatly declined in the Metropolis. Scarlatina and whooping-cough are less fatal than they have been, but measles exhibit an increase; in 1855 it was fatal in 864 cases, in 1856 in 1,445.

From our Paris letters we clip a few words of literary gossip: "M. Cousin publishes a new edition (fifth or sixth) of his 'Scotch Philosophy.' He has never done anything more 'solide.' The subject is, it is true, of itself a very fine one. M. Cousin has been seriously, if not dangerously, ill, but is better. He intends to go to the south as soon as he is released from the superintendence of the work above mentioned.—It appears that the chair of M. Barthélemy St.-Hilaire at the Collège de France (Greek Philosophy) is at length about to be filled. It will be in the recollection of your readers that this chair was vacated by the refusal of M. Barthélemy St.-Hilaire to take the oath to the present ruler of France. Since that time M. St.-Hilaire has been repeatedly solicited by the Government to resume his post, under the condition that nothing shall be said about the oath, and that he had only quietly to resume his lectures. This offer M. St.-Hilaire has steadily refused, and the present Minister of Public Instruction, hopeless of changing his determination, is about to appoint a successor.—The people of Paris are in a state of great excitement in consequence of the frightful murder of the poor Archbishop; and if the assassin is not executed, the discontent will be extreme. On the other hand, the clergy are using every exertion to prevent the sacred habit from appearing on the scaffold. This is a serious embarrassment to the Government. They were obliged to hasten the funeral by three days, first on account of the bad spirit of the people, which was embittered by the spectacle of the body, exposed to all eyes; secondly, because there was to be a ball at the Tuilleries on the 13th, which must have been put off if the funeral had taken place the same morning. You see the two motives are equally deplorable, each in its kind."

M. Bunsen, we hear, is engaged at Heidelberg upon his new translation of the Bible for the people;



with a complete commentary, two volumes of which will appear this year, together with an introductory philosophical work, entitled 'God in History.' The first volume of this work has already appeared, and is said to be creating a great sensation. It is being translated by Miss Winkworth,—and could not be in better hands.

We are informed that the Grand-Duke of Saxe-Weimar intends to build a museum, which is to unite within its walls the various artistic collections of his little capital. The works will be commenced immediately after the restoration of the Wartburg will be completed.

That a life devoted to the Muses may be spun out to a thread of great length, is exemplified by Dr. Karl Mütchler, of Berlin, a miscellaneous writer, well known to the German public, who died on the 12th instant, at the advanced age of ninety-four. His long life was entirely dedicated to literary pursuits. He began his career as an author at sixteen, and preserved the freshness and vigour of his mind to the last hour of his life.

A Correspondent gives us the following scraps of intelligence from Berlin:—"M. Humboldt bears his eighty-seven years with wonderful freshness of mind and vigour of body; his memory is perfect, his activity unimpaired, and his good humour unaltered."—"Prince Pückler, too, is in excellent preservation, and does the greatest honour to his seventy-two years."—"Varnhagen von Ense has been suffering from a long and severe illness, and is still confined to his room. Another volume of his 'Denkwürdigkeiten' exists, but only in manuscript." (May it soon become visible to us!)—"Frau Bettina von Arnim has had an attack of a sort of paralysis, but is, it is hoped, better."—"A copy of 'Sydney Smith's Life and Letters' is not to be found in Berlin: the Royal Library, Dr. Spiker and Mr. Asher have been applied to in vain." (Quære—what would the Berliners make of the book if they had it?)—"Our miserable Neuchâtel affair will, it seems, be peacefully settled. Its several stages were, however, very disquieting and vexatious; the greater number of Prussians could not prevail upon themselves to regard the cause as a Prussian one."

The fourth volume of Prof. Zinkeisen's 'History of the Ottoman Empire in Europe' has been published. It contains 1,003 pages,—but notwithstanding this bulkiness, the author has not been able to bring his work down to the Peace of Carlowitz (1699), as first intended, but has been obliged to stop at the fall of Candia, in 1669. Its leading feature is a detailed description of the twenty-five years' war for the Island of Candia; the loss of which, as is cleverly shown by Prof. Zinkeisen, was the principal reason of the decline, and led finally to the fall of the Venetian Republic in the East.

The *Allgemeine Zeitung* brings news from Munich, which state that King Maximilian has given a considerable sum (say 37,000 florins) out of his private treasury, for the promotion of literary and scientific purposes. Of this amount, Dr. Moritz Wagner and Herr Gemminger will receive 12,000 florins, in order to join the expedition round the world, on board the Austrian frigate Novara, on the condition that the collections which they may make are to benefit the public institutions of Bavaria. Then, an amount of 15,000 florins is to be applied towards the getting up of a catalogue of the works on history and philology in the Royal Library at Munich. Next, 1,000 florins are to be awarded as a prize for the best written history of the Old Reichstadt Nürnberg; 2,000 florins have been laid aside for the publication of Kepler's Works, (and never was money better bestowed). Another 2,000 florins have been presented to the German Oriental Society, at Leipzig; and 5,000 florins, lastly, are to be given to the Polytechnic Schools of the kingdom. All this is very pleasing intelligence certainly, and would be more so but for a little piece of news which reaches us at the same time. The performance of Schiller's drama of 'William Tell' has been prohibited, for the present, at the Theatre Royal at Munich.

THE FOURTH ANNUAL EXHIBITION OF THE PHOTOGRAPHIC SOCIETY IS NOW OPEN, at the Gallery of Painters in Water Colours, 5, Pall Mall East.—Morning, 11; Evening, 6d.

MR. ALBERT SMITH'S MONT BLANC, BADEN, UPON THE RHINE, and PARIS, IS NOW OPEN EVERY EVENING (except Saturday), at Eight o'clock.—Stalls, 3s.; Area, 2s.; Gallery, 1s. 6d. Stalls can be secured at the Box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at Three o'clock.

MR. W. S. WOODIN'S OLIO OF ODDITIES, with new Costumes and various Novelties, vocal and characteristic, every Evening (Saturday excepted), at Eight. A Morning Performance every Saturday, at Three o'clock. Private Boxes and Stalls may be secured, without extra charge, at the Box-office, POLYGRAPHIC HALL, King William Street, Charing Cross. The Hall has been entirely re-decorated.

MISS P. HORTON'S POPULAR ENTERTAINMENT, at the GALLERY OF ILLUSTRATION, 14, Regent Street.—Mr. and Mrs. REED (late Miss P. Horton) give their ILLUSTRATIONS, with an entirely new Part, EVERY EVENING (except Saturday), at Eight o'clock. A Morning Performance every Saturday, at Three o'clock.—Admission, 5s. and 1s.; Stalls, 3s., may be secured at the Gallery, from 11 till 4; and at Cramer, Beale & Co.'s, 201, Regent Street.

GENERAL TOM THUMB, the AMERICAN DWARF.—Crowded Houses.—Patronized thirteen years ago by Her Majesty, H.R.H. Prince Albert, H.R.H. the Duchess of Kent, &c. &c.—EXHIBITION EVERY EVENING, previous to visiting Russia, in Regent Gallery, 69, Quadrant, from 11 to 1, 3 to 5, and 7 to 9 o'clock. He is beautifully proportioned, and the smallest Man alive. His performances are remarkably talented and enchanting. New Characters, Costumes, Songs, Dances, Statues, &c. The General continues to wait on the nobility and gentry at their residences on due notice. His Miniature Equipage pronounces the streets daily.—Admission, 1s., regardless of age; Stalls, 2s. and 3s.; Children, Half-price.

The general will REMOVE, on the 2nd of February, to the PRINCE OF WALES BAZAAR, 307 and 309, Regent Street.

DR. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN, for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the Races of Men, &c. Lectures are delivered at 13, 3, 4, and half-past 7, by Dr. KAHN, F.R.C.S., and at a Quarter-past 8 p.m., by Dr. KAHN, M.D. Admission, One Shilling.—Catalogue, containing Lectures as delivered by Dr. Kahn, gratis.

ROYAL POLYTECHNIC.—Most artistic DISSOLVING VIEWS, illustrating the story of BLUE BEARD, with appropriate Music, and HUMOROUS DESCRIPTION by LEICESTER BUCKINGHAM, Esq., late of the Panopticon, daily, at Four and Nine.—Also, a NEW SERIES, illustrating the 'TRAVELLER'S PORTFOLIO' every day, at Two.—New Lecture by J. H. PAPER, Esq., ON OPTICAL ILLUSIONS, with very curious Experiments, every Tuesday, Wednesday, and Friday, at Three and Eight.—Last Week of the MINATURE JUVENILE THEATRE, and of Mr. LOCKHART'S astonishing CONJURING TRICKS and COMIC DELUSIONS, Monday, Thursday, and Saturday, at Three and Eight.

N.B.—Tickets, 5s. each, admitting to the EVENING CLASSES of the SECOND TERM, may be obtained on and after the 26th inst., and a New Course of Monday Evening Lectures will commence on the 2nd of February.

## SCIENTIFIC

### SOCIETIES.

ASIATIC.—Jan. 17.—Prof. H. H. Wilson in the chair.—R. H. S. Vyvyan, Esq., and H. M. Norris, Esq., were elected members.—The Secretary read a letter from B. H. Hodgson, Esq., dated at Darjeeling, in October last, relative to the name proposed to be assigned to a stupendous peak to the north-east of Katmandu, in E. long. 87°, which the Surveyor General of India has lately ascertained to be above 29,000 feet in altitude;—the most elevated point of the Himalaya, and, consequently, of the known world,—higher, in fact, than the loftiest Apennine would be if placed upon the top of Mont Blanc.

SOCIETY OF ANTIQUARIES.—Jan. 15.—J. Hunter, Esq., V.P., in the chair.—Mr. G. Dennis was elected Fellow.—Mr. J. Clarke exhibited and read an account of an object called 'the Dumb Bossholder of Chart in the parish of Waterbury.'—Mr. Asplitt read a communication 'On Choirs and Chancels.'

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 14.—G. Godwin, V.P., in the chair.—Mr. Mogg, Capt. Amiel, Mr. Bradley, and Mr. Jenkins, were elected Associates.—The Chairman gave a brief sketch of the life of John Britton.—The evening was then devoted to the reading of a paper by Mr. Planché, 'On the Statuary of the West Front of Wells Cathedral.'

ENTOMOLOGICAL.—Jan. 5.—W. W. Saunders, Esq., President, in the chair.—Mr. Hunter exhibited living specimens of *Carabus intricatus*, taken by Mr. Reading, near Plymouth, and a specimen of *Glaux erythrocephala*, from the same place, being the second recorded British specimen.—Mr. Wollaston exhibited a large box of minute Coleoptera, being a portion of his captures during a recent visit to Madeira.—Mr. Stevens exhibited a box of Lepidoptera from Borneo, amongst which

were some very remarkable genera of Pyralide and Bombycidae; also a splendid butterfly, of the genus *Calithes*, from Tabatinga, in North Peru; and a singular species of *Pachynemus*, from Burmah.—Mr. Wollaston read a paper, 'On the British species of *Atomaria*.'—Mr. Pascoe read a continuation of his paper 'On Asiatic Longicorn Coleoptera.'—Mr. Lubbock made some observations on a remarkable paper, recently published by Dr. Siebold, entitled 'Wahre Parthenogenesis bei Schmetteln und Bienen,' of which he stated a translation would shortly appear in this country. In this work, amongst other extraordinary theories relative to the generation of bees and other insects, it is asserted that the drones or male bees are invariably produced from eggs laid by unimpregnated females.—Mr. Marshall communicated a letter from Mr. Monteith, on the reputed occurrence of *Pieris Daphidie*, near Glasgow.

CHEMICAL.—Jan. 19.—Dr. W. A. Miller, President, in the chair.—A paper was read, by Mr. Lawes and Dr. Gilbert, 'On the Composition of Wheat, Flour, and Bread.' The authors described the results of an extended course of experiments, in which the wheat was traced throughout from the field to the bakery. The crops under examination were grown each successive year from 1845 to 1854 inclusive. In 1846, which year yielded altogether the most fully matured crops, the proportion of nitrogen was lowest, and in 1853 when the crops were altogether the poorest, the proportion of nitrogen was highest. The characters of a highly matured crop are, low proportion of water, low proportion of ash, and low proportion of nitrogen. In reference to the effect of manuring, it appeared that in crops manured with both nitrogenized and mineral matters, there was the best produce and the greatest reduction in the proportion of nitrogen. The character of the ash of wheat, though subject to considerable variations in poor crops, was found in well-matured produce to have great fixity of composition. The character of the ash, moreover, was very independent of the nature of the manure, but it was observed that the proportion of lime increased with the high maturation of the crop. In reference to the products of the mill, the bran was found to yield 10 times as much ash, and 1½ times as much nitrogen as did the household flour. The authors estimated the amount of water in bread at from 36 to 38 per cent., and considered that 100lb. of flour yielded on the average 138lb. of bread. Their experiments showed that the loss of dry matter in fermentation is extremely small, certainly less than 1 per cent. They considered that the average amount of nitrogen in bread was 1.3 per cent. It is well known that millers and bakers consider the excellence of flour to be in proportion to the amount of starch. Contrary to the opinion of Liebig, and of most chemical physiologists, the authors maintained that the bakers' standard is the correct one; or at any rate that the least nitrogenized bread contains an ample sufficiency of nitrogen, and that the great demand for food is for its respiratory or carboniferous constituents. From a large number of analyses of flour, in which the gluten was separated mechanically, it appeared that, both in Europe and America, in proceeding from the north to the south, the proportion of gluten gradually increased, and, consequently, according to the authors' criterion of high maturation, the most matured crops were grown in the coldest latitudes.—Dr. Marcet was indisposed to admit the authors' conclusions in reference to the low value of the nitrogenized constituents, and referred to some experiments showing, that the more highly nitrogenized is the character of the food, the less is the quantity of food required.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 20.—I. K. Brunel, Esq., V.P., in the chair.—The evening was devoted to the discussion of Mr. Window's paper, 'On Submarine Electric Telegraphs,' read at the last meeting.

SOCIETY OF ARTS.—Jan. 21.—T. M. Wagnell, Esq., Governor of the Bank of England, in the

chair.—The paper read was 'On Central America and the proposed Honduras Inter-Oceanic Railway,' by Mr. E. G. Squier.

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** Institute of Actuaries, 7.—'On the Proper Method of Valuing an Annuity forborne through the whole period of a Life,' by Mr. Hardy.
- TUES.** British Archaeological, 8.—'Anniversary.
- Geographical, 8.—'Notes on the Geography of Burma, with a new Map of the Same,' by Capt. Hule.—'Journey across the Kurunjen from Ladak to Khotan,' by Messrs. Schlagintweit.—'Trinidad and the Orinoco,' by Lieut. Col. Smyth O'Connor.
- British Meteorological, 7.—'General and Council.—'On the Determination of the Mean Temperature of Every Day as deduced from the Observations taken at the Royal Observatory, Greenwich, during the forty-three years ending 1856,' by Mr. Glaisher.—'Meteorological Observations taken at Sinope,' by Mr. Radcliffe.
- Institution of Civil Engineers, 8.—'Discussion upon "Submarine Electric Telegraphs,"
- Zoological, 9.—'Scientific.
- Royal Institution, 3.—'On the Senses of Smell and Taste,' by Prof. Huxley.
- WED.** Society of Arts, 8.—'On the Application of Machinery in the War Department,' by Mr. Anderson.
- British Archaeological Association, 8.—'On Anglo-Saxon Weapons found in London,' by Mr. Cumins.
- THURS.** Society of Antiquaries, 8.
- Royal, 8.
- Royal Institution, 3.—'On Sound,' by Prof. Tyndall.
- FRI.** Royal Institution, 8.—'Milton considered as a Schoolmaster,' by the Rev. Mr. Maurice.
- SAT.** Royal Institution, 3.—'On the Mean Level of the Sea—its Possible Variation from Probable Causes,' by Prof. Phillips.

#### FINE ARTS

*Schnorr's Bible Pictures: Scripture History illustrated in a Series of Woodcuts.* From Original Designs by Julius Schnorr. Williams & Norgate. Colourless and insipid as many of these German illustrations are, they are new readings of an old text, and as such demand our notice. Of the sixty now published we have already reviewed some half-a-dozen. The second and third series are still awaiting publication.

Herr Schnorr is not a brilliant man, and never startles us with Martin's comet-lit nights or Fuseli's ghostly wrestles and distortions. He reminds us more of that good old Quaker patriarch, West, who, in his quiet studio in Newman Street, used to sit awaiting his certain crown. Hampton Court is full of his large mediocrities, as tame, insipid and evenly painted fabrications, as dull academic talent ever fathered. In Schnorr's works as in West's, we have fair drawing, clever conventional grouping, properly balanced light and dark, age and youth, black and white; but as for that daring which is genius, we find not a bit of it. It is the one neck nearer that shows the blood, the one pull of the oar that proves what Oxford men call "the beefiness of the fellow." The race in Art is won, as in life, by the man who can go just an hour's march longer when the rest are worn out; the toughness of the battle lies in the last eventful five minutes. The dash, the vigour and the "game" of genius is wanting to Herr Schnorr, and the first fiddle he must leave for stronger wrists and more electric fingers.

'Lot escapeth out of Sodom.'—This is originally treated. The quick flames are wavering up over roof and tower, and Lot and his two daughters hurry through the suburbs, while the wife rushes back towards the doomed city. Lot's hand pressing his daughter on, and the younger sister's clutch onward at the elder sister's girdle, are fine suggestions of fear and alarm. If the figures had been darker and M. Schnorr had any sense of *chiaroscuro*, the effect of the blaze and glare would have been stronger. But M. Schnorr thinks more of composition, and tries to maintain a certain quiet Scriptural tone.

'The Sacrifice of Isaac.'—The dramatic surprise and interruption of this scene are well given; but the Angel is too heavy and substantial, while the Patriarch looks vindictive, and not resigned. These faces are none of them oriental, but some of the conventional classical type—wearisome and worn out as that is—and some pure German; that is to say, gentle and rounded. 'The Meeting of Rebecca and Isaac.' The camels, with their supercilious-looking heads, odd laughing mouths and shrewd eyes, are well drawn. Much deserving praise too is the eager look of the servant, who observes his master afar off. It seems to be the impression of this German school, that they give a Scriptural look to a room by making the

curtains of leather, the footstools square and ponderous, and the furniture of an uncouth and primitive shape—in fact, they mistake heaviness for solemnity. 'Joseph is sold by his Brethren.' This is one of M. Schnorr's best works—very varied, and well contrasted and balanced. On the left are the turbaned merchants paying the silver pieces to the Jewish shepherds; on the other, some Numidian archers leading away the poor boy towards the camels, loaded with the bales that will soon float on the Nile.

'Joseph interpreting Pharaoh's Dreams.'—Wonder, and contempt and cynicism are well contrasted in the faces of the listeners. M. Schnorr can sometimes throw great dignity and sweetness into his faces; his children, too, are very innocent and playful. He draws animals with ease, freedom and power.

'Joseph making himself known to his Brethren.'—This is well designed, and every variety of surprise and remorse is painted on the faces of the guilty brothers. The full eye, hard arched eyebrows, full lips, and sensual nose of the Egyptian is well retained in all these scenes of Joseph's career, and the dress and furniture are in proper keeping.

'The Destruction of the First-born' is full of originality. The palace, the street, and the dungeon are brought within the same scene. In each there are mourners and there are dead; while in the distance we see the Jews splashing their lintels with blood, as a mark for the Angel.

'The Walls of Jericho fall down.'—This is a thought of the old and simple kind, which left nothing to the imagination. The procession winds with its trumpeters round the walls with hope and speed. M. Schnorr is often very happy and ingenious in his manner of imitating the old Albert-Dürer manner of collecting various scenes of the same story into one picture; not in the old wood sculptor's conventional way, but in a manner perfectly possible and natural. Of this power, 'Nathan reproving David' is a good instance. The story of Uriah is told in two circles on the walls, which represent visions. In the foreground is Nathan, convicting the guilty king; on the right is Bathsheba and the child, already doomed to death; and to the left, through a doorway, we see some soldiers bearing Uriah's body to the burial.

'The Birth of Christ.'—This is the old art story, with the rustic, wondering, pleased faces—the bowed knees—the clasped hands—the happy adoring mother—the divine and radiant Child, conscious of divinity. The only novelty is that, through an open cloister, the light of the guiding star irradiates the infant Saviour.

'The Good Samaritan.'—By one of M. Schnorr's usual pieces of ingenuity, we see the Levite, Publican and Samaritan, all at various distances in the same picture—not to mention the Thieves.

'The Pharisee and Publican.'—For the first time the artist displays great knowledge of facial character. His Publican is mean and quietly humble; but his Pharisee is quite a creation—with his scornful lips and head thrown back.

'Christ purging the Temple.'—This is well designed: the figure of our Saviour, calm and stern, contrasts with the frightened money-dealers, clinging to their change-tables, and tying up their bundles of charms and offerings.

As a whole, these designs of M. Schnorr deserve popularity, because they are intelligent Art-commentaries on the most beautiful passages of Scripture. He has treated them in a new manner, and has avoided the old masters' excellent, but exhausted, stereotypes. M. Gaert has indeed shown us, that a religious subject, however hackneyed, may become fresh and new if handled by a religious and powerful mind. M. Schnorr has injured his works by dappling them with a monotone of middle tint. Had he cast a solemn night of shadow over such scenes as the 'Crucifixion,' and thrown a full sun-blaze on such pomps as the 'Nativity,' we should have felt more ruled and swayed by his illustrations. It is only the artist who goes to Nature for his fiction that can hope to move us by his truth.

**FINE-ART GOSSIP.**—Every lover of *virtù* will hear with interest that it is the intention of the present possessor of Strawberry Hill to have that mansion decorated anew with works of Art,—and that Mr. Henry Phillips is the painter to whom (Rumour says) the commission has been entrusted. The original master of the works used laughingly to say, that he had lived to wear out "four sets of battlements;"—but how little did he foresee, when corresponding with Bentley about chimney-pieces,—when selecting Gothic patterns for Mr. Muntz, the Swiss, to paint,—when choosing the stained glass which was to make the Tribune glorious,—when building the tower for Lady Di's "Lenora" drawings,—when hanging Sir Joshua's family piece of the Waldegrave Graces,—that after his "poor little Strawberry" had been disfigured of all its treasures, the shell should be handed over to an artist of a second century, by him to be dressed in rainbow clothing, and (let us hope) to be made a second time a shrine for pilgrimage to all who love what is graceful in Art. Such a commission is one to put the best of painters (to whatever land he may belong) on his mettle.

Mr. Edward Holmes has been named by the Manchester committee to the charge of a department of Engraving and Water-Colour Drawing in the coming Exhibition. Mr. William Smith, late of Lisle Street, gives his valuable aid to Mr. Holmes in the matter of prints. Messrs. Colnaghi, Evans and others are also associated in the cares and responsibilities of selection. The Water-Colour gallery will doubtless prove an interesting and showy feature.

The election of Mr. Alfred Elmore to the full honours of the Royal Academy—a fact announced in our advertisement columns last week,—is satisfactory to the world of Art, though some persons affect surprise. Mr. Sydney Smirke and Mr. Pickersgill, jun., were also scratched in force; but the contest, we are told, lay between Mr. Elmore and Mr. Smirke. There was an understanding that an architect should be elected in the place of Westmacott, though the law of succession would rather have pointed to a sculptor. Mr. Elmore's friends, however, bore down opposition. We accept the result with satisfaction; and we trust the new honours gathered by the artist will induce him to paint more than it has been his humour to do of late.

A Subscriber writes:—"Could you give the competitors for the Liverpool Wellington Monument any information as to the result of the designs sent in on the 1st of November last according to a series of advertisements in your journal?"—We place the question before the Liverpool committee.

Mr. Roger Fenton, we see, has become a partner in the Photo-Galvanographic Company,—and is henceforth to share in the practical application of the new art. The second part of the 'Photographic Art-Treasures,' issued by this company, lies on our table, and confirms the good impression we received from Part I. The plates are 'Don Quixote in his Study,' by Mr. Lake Price, 'Crimean Braves,' by Mr. Howlett, 'Tynemouth,' by Mr. Colls,—and 'Hampton Court,' by Mr. Fenton.

On our table lie a set of copies of M. Rejlander's contributions to the gallery of the Photographic Society,—and seen in this new light, we are again struck with the beauty and expression of these specimens. The study of a child, after the manner of Raphael's angels in the Dresden Madonna, is remarkable as a work of Art, for it shows, we think, conclusively, that the old Italian type for an angel is in some respects false. Nature beats Raphael. Such a juxtaposition as M. Rejlander attempts shows the true artist, not only what he has to learn,—but, more difficult task, what he has to unlearn. Your sun is your only bearable pre-Raphaelite, for he gives you truth without necessary ugliness.

The new work of Prof. Rietschel, at Dresden, the model of the colossal group for Goethe's and Schiller's monument at Weimar, has recently been exhibited in the studio of the artist. The result of the exhibition has been handed over to the committee for the relief of needy artists and their families.



Among other antique treasures recently turned up from the soil of Rome, we find that the Vatican Museum has been enriched with a fragment of a large basalt vase, excavated in the Vicolodel Villano, near Ponte Sisto. A truncated statue of Ulysses, and a small column of Greek marble found whilst digging for the foundations of the monumental column just erected on the Piazza di Spagna, and likewise a quantity of Greek, Roman and early Italian medals, have been purchased by the Minister of Fine Arts. Important excavations have also been executed at Ostia.

# MUSIC AND THE DRAMA

**THE MUSICAL UNION.**—THE EIGHT MATINÉES of 1857 will take place at WILLIS'S ROOMS, as usual, after Easter—Three Soirées before Easter (Tuesday, March 3, 17, 31) will be given, with the addition of Vocal Music. For these Soirées the subscribers of 1855 have priority in choice of Seats, reserved for the persons. The Subscription One-Guinea Members, declining to subscribe to the Matinées, are required to notify their intention before the 1st of February.

**THE RECORD of 1856** has been sent to Members in Town and Country. All letters addressed to the Director, at Cramer & Co.'s, Regent Street, or Chappell & Co.'s, Bond Street, will meet with prompt attention.

J. ELLA, 26, Harley Street.

**MUSICAL AND DRAMATIC GOSSIP.**—An examination of the great Liverpool organ gives ground for praise of its builders in many essential points. The mechanical portion of the structure seems excellent, and the new inventions for combining stops and registers afford an amount of relief to the player (taxed heavily enough by the nature of his duties), which it would be hard to overstate. The general quality of the fundamental and solo stops is pompous, sweet, and delicate, one peculiarity admitted—a disproportionate shrillness in the upper octaves, which may be remarked in the Wells organ, now at St. Martin's Hall. This may be ascribed, perhaps, to the taste in voicing of its builders, rather than to any failure of intention. Their taste is not ours.—Another peculiarity, or rather obstinate constancy to the old English humour, is less defensible on the score of difference in taste,—this is the temperament of the Liverpool organ, which is tuned on the old system. The impurity in certain keys amounts to a disqualification of the instrument as an organ of accompaniment, since even supposing every player to be as complete a master of his instrument as Mr. Best, and as able to transpose his music a semitone without or with preparation (a tolerably large admission), the variation is not quite a semitone, and such expedient will only change the nature of the cacophony—not remove it. Every advantage is given to this vast instrument by the manner in which it is set forth—a noble feature in England's most gorgeous public room. We are not, however, convinced that the architect's fancy of making the pipes suffice by way of *façade*, has not been too rigorously carried out, imparting a certain unfinished and skeleton-like appearance to the organ, which the introduction of more framework might have avoided. A certain pencil-case air is given to the flanking turrets containing the thirty-two feet pipes, to which the eye will not be easily reconciled, though the mind be satisfied that they are virtually two groups of clariens set on end, and demand us to be content on the new principles of fitness and meaning in decoration.

By an advertisement the *New Philharmonic Society* promises to issue its promises for the season some time in February.—In the prospectus of Mr. Ella's *Musical Union*, which has just been issued, he announces that he intends next year to take possession of a room in the St. James's Hall, Piccadilly, which we presume, from this promise, will be expressly prepared for the accommodation of chamber-music.—We understand, by a letter from Germany, that Madame Schumann intends to visit London again this year, and we fear with something like a fixed "mission," to habituate us to music of the broken-crockery school,—since we are told that of late she has gone the length of performing, in one of Mozart's *Concertos*, *cadenzas* written by Herr Brahms, which are described by a correspondent as "feverish, incoherent, and truly ugly." Worse taste than this, knowing as we do what the style of Herr Brahms is, it would be hard to imagine. It will be on every account

grievous should Madame Schumann wear out her welcome in England by perversely thrusting forward crudities which no musician can learn to endure, save by a degradation of taste; but there is no saving those who are bent on self-destruction.

'Elijah' was given at *St. Martin's Hall*, on Wednesday evening, under Mr. Hullah's direction, with Miss Banks as principal *soprano* and Mr. Thomas as principal *basso*.

Too wide a publicity cannot be given to the announcement of an amateur theatrical performance which is to take place at the *St. James's Theatre*, on the 7th or the 9th of February, for the benefit of those brave men, the Broadstairs Boatmen.

The days of cheap classical music are assuredly come; and, in one division of the library, the Handel movement has helped the cheapness. We have now from Messrs. Cocks & Co. a two-shilling edition of 'Judas' (with the accompaniment well compressed by Mr. John Bishop), and a three-shilling edition of 'Samson,' arranged by Dr. John Clarke, which we like less, though the type is larger. The page has a coarse look; the *alto* and *tenore* parts are printed in the *soprano* clef, and some important particulars are omitted,—among others, the specification of the voices to which the songs are allotted. The unprecedented cheapness of these books has caused the Messrs. Novello "to blow a counterblast," by reducing the price of their Handbooks; and we have now from them, also, for two shillings, 'The Messiah,' and (aimed at recent performances) Mozart's 'Requiem.' The last-named edition receives value from the Analysis prefixed by Mr. E. Holmes, which seems, in point of form, much what an analysis should be. We do not agree with all his conclusions, but his manner of operating is scientific and modest.

Mademoiselle Euphrosine Parepa, a young lady described as of great promise, having a *soprano* voice, is said to have been engaged by Mr. Gye. It would not surprise us if she prove to belong to a family of artists so long resident in London as to be three parts English, one of whose members some years since assumed (we think) the name of Parepa with a view of re-entering the profession.—Meanwhile, at the Italian Opera of Paris such is the present dearth of *soprano* talent able to sustain itself there, that Madame Grisi, after having been all but dismissed owing to the disapproval of the Parisian *dilettanti* last year, has been invited to give some representations. The moral of this needs hardly to be indicated.—Signor Tamberlik is said to be coming home forthwith—we hope to London.

'Le Trouvère,' the Gallicized version of 'Il Trovatore,' has been at last produced at the *Grand Opéra* of Paris. We do not imagine that this production has really succeeded there. Signor Verdi's retouchings are stated in *La Gazette Musicale* as amounting to little more than the addition of some *airs de ballet*, and the transfer of the *Misere* to the close of the opera. The story, in a theatre where story is attended to, appears fierce and ineffective; and thus the opera may fail to keep its place for the reasons which limited the success of 'La Nonne Sanglante,' in spite of the many admirable musical pieces with which that heavy melo-drama was dressed. The singers are complained of—Madame Borghi-Mamo especially, as having produced less effect than she did on the Italian stage—with one exception. The success seems to have been won by the one from whom little had been expected—Madame Deligne Lauters. If the tale be true and not friendly, this lady may give at last to the theatre what it has so long wanted—an expressive and pleasing *soprano*. Her progress since she left the *Théâtre Lyrique* must have been great.

Mr. Balfe is said to be writing an opera in Paris, we suppose for the French.—M. Membree's 'François Villon' is in rehearsal at the *Grand Opéra*.—M. Limnander has also a new composition there, also M. Halévy,—and here is a promise with a vengeance—'The End of the World,' the text by M. Méry, the music by M. Félicien David.—What will the Government Commission in aid of

dramatic religion and morals make of this "mystery"?

In Germany the oracles are very dumb at present. A letter or two betwixt Beethoven and Zelter, new to us, have turned up, which are very curious—if authentic. Our adjective amounts to a caution, naturally suggested by the subject of the correspondence—which is so contradictory of every accepted idea of Beethoven as to be worth stating. The date of these letters is 1825; their subject is the "Missa Solennis," which Beethoven, as we know, was desirous of offering to all the sovereigns of Europe, on the old-fashioned principle of securing their patronage and receiving a royal *honorarium* in return. He writes to Zelter, begging that honest and true artist to watch his solicitation so far as "our cousin of Prussia" is concerned. Here there is nothing strange,—but what follows (if it be true) is so in no ordinary degree. Beethoven offers his Mass (the posthumous one in *D major*), which was written, as all the world knows, with fullest score, to the *Sing-Academie* of Berlin, which (as all the world knows) occupied itself mainly with unaccompanied part-singing. Not repelled by this, the master (known to be the most rugged stickler for what he had written in all its rigour), in his letter, goes on to say:—"A work of this kind might suit your Singing Society, for it could be almost executed with voices only, though, naturally enough, with the orchestra, it would produce more effect." To those who are familiar with Beethoven's humour in treating the voice,—to those who know the Mass in question, with its long instrumental episodes, interludes and *obbligati*,—with its patchy "Qui tollis," only kept together by the florid orchestra, and its yet more symphonic "Crucifixus,"—such proposition will, of itself, appear the wildest example of concession on record, not outdone by the most profligate piece of *jumble-work* which the great Handel allowed the great Handel to connive at for the sake of momentary effect. But what follows is wilder, more pliable still, as coming from Beethoven. In answer to the above letter, Zelter wrote to Beethoven, begging for the *Sing-Academie* a copy of the above Mass, on royal terms,—the fifty ducats asked by the composer,—and engaging Beethoven (since he had declared that it could be almost executed by voices only) to make in the score sent to the Singing Society the few changes which should render the work altogether practicable. To this a second Beethoven letter replies, that it is true that some preliminary remodelling would be necessary; but, writes he, "perhaps you would have the patience to undertake this task"; and he concludes with a phrase (more credible) to the effect that "from no such artist as Zelter would he ever accept anything." A stranger story than this, its hero and his known habits considered, has not often been laid before the public—and its strangeness makes us ask, "Are these letters genuine?"

A friend at Naples, writing in lively terms of the political and meteorological gloom of the new year there,—of fogs that hide Vesuvius,—of heavy rains, and only two fine days in a month,—of Court balls postponed *sine die*,—of palace drains bricked up, that Patriotism may not undermine and blow into air the seat of Right Divine,—of schools closed and students sent home, and of the *lazzaroni* held "in the slips" ready to be loosed on evil-doers,—talks of something pleasanter, and more like real Carnival-fare, concerning 'Il geloso e sua vedova,' an *operetta*, by Signor di Giosa, just produced at the *Teatro Nuovo*. "It was execrably ill sung," (writes our friend); "but I, nevertheless, thought it charming—fresh, melodious, spiritual, and original. If the writer would reform it (for it is purely Neapolitan), and turn the dialogue into recitative, adding an air for the *soprano* and one for the *tenore*, I am sure it would be very popular in London. The success here was immense. The composer was brought forward after every *morceau*, which has a most absurd effect; but, I must say, I shared the general enthusiasm. The book is rather a good little comedy."—The name of Signor di Giosa, though in Italy it has not passed far beyond the boundaries of the Kingdom of the Two Sicilies, and was unknown in the

music-shops of Milan in 1851, when we inquired there, has already been more than once mentioned in the *Athenæum*.—Shall we never again have a public for *opera buffa*? Are we to go (operatically) to our graves in company with tyrants, poisoners, mothers who roast their children out of mistake, and then go mad by way of repentance,—consumptive and incorrect females, who cough their dying *cavatinas*? Are we never to be delivered, in short, from the trash of French melo-drama badly copied, and the little less trashy torture of M. Meyerbeer's orchestral effects coarsely exaggerated?—To return to Naples,—we learn from public sources that Signor Mercadante's new opera, 'Pelagio,' was to be produced at San Carlo on the 26th of this month, with Madame Tedesco as *prima donna*. We read, too, that more than a thousand pounds are to be paid to Signor Verdi, for the right of playing his talked-of 'King Lear,' in Naples and the Sicilies alone:—the gains of representation elsewhere being expressly reserved by him for himself. If the last tale be true, it indicates anything rather than such "rottenness" in the state of the Neapolitan treasury as bespeaks a people on the eve of Terror. But what will the censors make of an opera of which the hero is a crazy and dis-crowned king?

The long illness of Mr. E. Fitzwilliam terminated in that gentleman's decease on Monday last—aged, say the papers, thirty-three. In him we lose one of our most thoughtful and thoroughly-trained musical composers, who merely fell short of universal success because he had not mastered that regulation of style and experience of effect which many only acquire in the course of long intercourse with the public. As a man, Mr. E. Fitzwilliam was amiable and unassuming,—and to the last struggled cheerfully with decay and pain, and occupied himself, when even the hand of Death was on him, diligently in the exercise of his Art.

#### MISCELLANEA

**New Educational Museum.**—The Committee of Privy Council on Education has arranged to open the new Educational Museum at the new buildings, South Kensington, in the spring. It is hoped that the Museum will do much to promote the cause of national education, and it will be especially useful to those engaged in teaching. The Museum will exhibit, under a proper classification, all important books, diagrams, illustrations, and apparatus connected with education, already in use, or which may be published from time to time, either at home or abroad. The public will be admitted free on certain days of the week; and on other days, which will be reserved for students, opportunity will be given to examine and consult the objects exhibited with the utmost freedom. The articles exhibited at St. Martin's Hall in 1854, which were presented to the Society of Arts, and by that Society given to the Education Board in order to found a museum, will form part of the Educational Museum. The producers of apparatus, books, diagrams, maps, &c., used in teaching, will have the privilege, subject to certain regulations, of placing their publications and productions in the Museum, thus making them known to the public; and we understand that a desire to assist has been unanimously expressed by all the great educational societies and publishers. A catalogue is to be prepared, which will contain the price lists which exhibitors may furnish for insertion. The books and objects will be grouped under the following divisions:—1. School buildings and fittings, forms, desks, slates, plans, models, &c.; 2. General education, including reading, writing, grammar, arithmetic, mathematics, foreign languages, histories; 3. Drawing and the fine arts; 4. Music; Household economy; 5. Geography and astronomy; 6. Natural history; 7. Chemistry; 8. Physics; 9. Mechanics; 10. Apparatus for teaching the blind and the deaf and dumb.

**Bacon and Shakespeare.**—As the Psalms translated into English verse by Bacon are alluded to by a contemporary as "wretched," I take the liberty of calling your attention to the observation.

Bacon dedicated this—as he calls it—"poor exercise of my sickness," to "his very good friend, Mr. George Herbert," who had taken some pains in translating some part of the 'Advancement of Learning' into Latin. He calls it a 'Translation of certain Psalms into English Verse.' No one knew better than Bacon the difference between writing Verses—and Poetry. The former, says he, "is but a character of style, and belongeth to Arts of Speech"—the latter "is one of the principal portions of learning, and is nothing else but feigned history, which may be stiled as well in prose as in verse." Bacon therefore proposes to translate these Psalms of David into English verse, capable of being united to music, to form a Holy Song. How faithfully he has discharged his duty as a translator any one may ascertain, by comparing his version with that in the Bible or Prayer-Book. But the great difficulty he had to encounter was so to adapt his verse, that the accompanying music should mend, not mar, the sense. In reading, the emphasis and the cadence may be varied to help the sense without injury to the rhythm; but in a tune, as the notes return in uniform and regular order, the cadence and expression of the verse must be arranged so as to correspond with it. To this end it is of the first importance that the sense should be so complete in each line as to admit of a pause at the close. It is either because our writers do not understand, or else are not able to effect this, that in listening to vocal music we are often compelled to detach our attention from, and totally disregard the words—if indeed they are intelligible—and abandon ourselves to the mere sensuous indulgence of listening to the sweet sounds. Bacon, in this 'Translation of certain Psalms into English Verse,' has triumphed over all the difficulties which beset this style of composition: I cannot therefore admit that they are in any sense "wretched affairs." Considered in all their bearings, they are wonderful productions—models for the study of the translator, the versifier and the musician. Bacon's desire was to make music an intellectual, not a simply sensuous enjoyment. He was full of music and poetry—sweet savours and sweet sounds were his dear delights. He loved to trace an analogy between music and rhetoric. Who in a grave treatise upon the *Science of Music*—"the production, conservation and relation of sounds"—ever wrote thus poetically?—"There be in music certain figures or tropes almost agreeing with the figures of rhetoric, and with the affections of the mind and other senses. First, the division and quavering—which please so much in music—have an agreement with the glittering of light, as the moonbeams playing upon a wave. Again, the falling from a discord to a concord, which maketh great sweetness in music, hath an agreement with the affections, which are reintegrated the better after some dislikes; it agreeth also with the taste, which is soon glutted with that which is sweet alone. The sliding from the close or cadence hath an agreement with the figure in rhetoric which they call *preter expectatum*; for there is a pleasure even in being deceived. The reports and fuses have an agreement with the figures in rhetoric of repetition and traduction. The triplas and changing of times have an agreement with the changes of motions—as when galliard time and measure time are in the melody of one dance." Certainly, if he had left us no other sample of his ability than the one line quoted—

But limns the water or but writes in dust—  
which forms part of his 'Ode on the World,' we should have concluded him to have been no mean poet. But his mind was so essentially poetical, that it was as great a constraint to him to write prose, as to "spare or pass by a jest." Had we no other proof, we might establish his character for poetry from his "offer of a 'Digest of the Laws of England.'"

In every work regard the author's end, and let us rather learn to imitate, than seek to traduce his excellence. I am, &c.

WILLIAM HENRY SMITH.

TO CORRESPONDENTS.—M. V.—R. W.—A.—J. P.—A. C.—C. C. B.—C. F. D.—D. M. K.—H. P.—D. R.—W. A.—S. D.—received.

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Age.	Premiums to Assure £100.			Whole Term.	
	One Year.	Seven Years.	With Profits.	Without Profits.	
20	20 17 8	20 19 9	£15 10s	£11 10s	
30	1 13 8	1 13 7	3 5s	3 0 7	
40	1 5 0	1 6 9	3 0 7	3 14 0	
50	1 14 1	1 19 10	4 6 8	4 0 10	
60	3 9 4		5 13 9	6 0 10	

**MUTUAL BRANCH.**

Assurers on the Bonus system are entitled, at the end of five years, to participate in nine-tenths, or 90 per cent. of the profits. The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.  
 At the first division a return of 30 per cent. in cash on the premiums paid was declared; this will allow a reversionary increase, varying, according to age, from 60 to 25 per cent. on the premiums, from 5 to 15 per cent. on the sum assured.  
 One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.  
 Claims paid in one month after proofs have been approved.  
 Loans granted on approved security.  
 No charge for Policy Stamp.  
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**Consulting Actuary**—Charles Ansell, Esq. F.R.S.

**Abstract of the DIRECTORS' REPORT for the Year ending 30th November, 1856:**

Number of Policies issued in the year.....	1,000
Annual Premiums thereon .....	£17,419 18 3
Total number of Policies issued .....	19,617
Annual Income on 14,537 existing Policies (after deducting 33,348 abatement of Premiums at the last division of profits in 1855) ..	£901,583 5 2
Interest on Capital .....	57,332 2 0

Total Annual Income on 29th Nov. 1856.....£958,735 7 9

Balance of receipts over disbursements in the year ..£140,556 8 7

Making the Amount of Capital.....£1,351,000 5 11

Arising exclusively from the Premiums paid by the Members, who are themselves the sole Proprietors, and among whom alone the whole profit is divided.

Amount paid in claims by Life Policies, since the establishment of the Institution in December, 1855.....£606,161 11 11

Amount returned to the assured in abatement of Premiums in the 17 years ending Nov. 30, 1856.....£940,134 11 8

Additions to Policies by way of Bonus.....£186,564 0 0

At the last division of surplus profits made up to Nov. 30, 1856, the reductions varied from 6 to 80 per cent. on the original amount of premiums, according to the age of the member, and the time the policy had been in force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.

The next DIVISION will be made up to the 30th of November, 1857.

No charge made for Policy Stamps.

Loans granted on the security of the Society's Policies to the extent of their value.

Members whose premiums fell due on the 1st of January, are reminded that the same must be paid within 30 days of that date.

The Prospectus, with the Report of the Directors, for 1856, may now be had on application at the office.

Jan. 16, 1857. JOSEPH MARSH, Secretary.

## Special Notice.—Third Division of Profits.

The unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of Copartnership, as is the case in Mutual Offices.

Established nearly a Quarter of a Century.

Annual Income upwards of £125,000.

The Funds or Property of the Company, as at 31st December, 1855, amounted to 565,124l. 2s. 6d., invested in Government and other approved Securities.

## UNITED KINGDOM LIFE ASSURANCE COMPANY.

8, WATERLOO-PLACE, PALM MALL, LONDON.

CHAS. DOWNES, Esq., Chairman.

HON. FRANCIS SCOTT, M.P., Deputy-Chairman.

By order,

F. MACINTYRE, Secretary.

## SPECIAL NOTICE.

TO SECURE THE ADVANTAGE OF THIS YEAR'S ENTRY, PROPOSALS MUST BE LODGED AT THE HEAD OFFICE, OR AT ANY OF THE SOCIETY'S AGENCIES, ON OR BEFORE THE 1st MARCH.

POLICIES EFFECTED ON OR BEFORE 1st MARCH, 1857, WILL RECEIVE SIX YEARS' ADDITIONS AT THE DIVISION OF PROFITS AT 1st MARCH, 1862.

## THE SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY.

INSTITUTED 1831.

At the Division of Surplus at 1st March, 1856, a Policy for 1,000l., effected at 1st March, 1852, was increased to 1,071 18s. 10d., being at the rate of TWO AND A QUARTER per cent. per annum on the Sum Assured. This addition may be converted into a present payment, or applied in reduction of the future Premiums.

Profits are divided Triennially, and belong wholly to the Assured.

ACCUMULATED FUNDS ..... £1,000,000  
ANNUAL REVENUE ..... 189,400  
EXISTING ASSURED ..... 4,264,044

Copies of the Report by the Directors on the Division of Surplus in 1855, and all information, may be had on application at the Head Office, or Agencies.

**ROBERT CHRISTIE, Manager.**  
**WM. FINLAY, Secretary.**  
HEAD OFFICE—38, ST. ANDREW-SQUARE, EDINBURGH.  
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